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ANZ Principal sponsor: Archibald, Wynne and Sulman Prizes 2010
Avantcard Support sponsor: general
City of Sydney Government partner: Rupert Bunny
Clayton Utz Disability access programs partner
Consulate-General of the Kingdom of the Netherlands Cultural program partner: Intensely Dutch
Delta Electricity Support sponsor: Rupert Bunny; Alfred Stieglitz
Ernst and Young Principal sponsor: Rupert Bunny; Paths to abstraction 1867–1917
Freehills Support sponsor: pro bono legal advice
HSBC Major sponsor: Garden and cosmos
Hulsbosch Strategy and Design Film series supporter: Intensely Dutch
Hyperion Asset Management conservation support of the William Strutt painting David's first victory
ING and ING Direct Principal sponsors: Intensely Dutch
JCPDeaux Media partner: Silk ikats of Central Asia; Silk
Media partner: Intensely European
Morgan Principal sponsor: Brett Whiteley Studio
Macquarie Capital Principal sponsor: Art After Hours
Optimal Fund Management Major sponsor: Hymn to beauty
Optus Principal sponsor: Open Gallery program for priority-funded schools
Porter’s Original Paints Official paint supplier
President’s Council of the Art Gallery of NSW Major exhibitions program partner
Qantas Airways Principal sponsor: Yiribana Gallery of Aboriginal and Torres Strait Islander art; Official airline; Garden and cosmos; Rupert Bunny; Hymn to beauty; Paths to abstraction 1867–1917
Sofitel Sydney Wentworth Official hotel partner and support sponsor: Archibald, Wynne and Sulman Prizes 2010; Paths to abstraction 1867–1917
The Sydney Morning Herald Media partner: Hymn to beauty; Alfred Stieglitz; Paths to abstraction 1867–1917
UBS Principal sponsor: Contemporary Galleries program
US Consulate General Cultural program partner: Alfred Stieglitz
VisAsia Council Asian exhibition program partner
Life governors
The Gallery has acknowledged the significant support of the following individuals by appointing them as life governors:
Franco Beigiornio-Nettis AC CBE; Joseph Brenender AC; Jillian Broadbent AC; Ken Cowley AC; James Fairfax AC; Brian France AM; James Gleeson AC & Frank O’Keefe; Michael Gleeson-White AO; David Gonski AC; Molle Gowing; Shosuke Idemitsu; James Leslie AC MC; Frank Lowy AC; John Morschel; Rupert Murdoch AC; Kenneth Myer AC DSC, J Hepburn Myrtle CBE; Margaret Olley AC; Max Sandow AM; John Schaeffer AO; Julie Schaeffer; Edward Sternberg AM & Goldie Sternberg; Fred Street AM; Diana Walder OAM; Peter Weiss AM; Neville Wran AC QC; John Yu AC
Centenary Fund Patrons of the Centenary Fund as at 30 June 2010:
Clare Armstrong; Alex & Vera Boyarsky; Jillian Broadbent AO & Olev Rahn; Joanna Capon OAM; Judy Cassab AO CBE; David & Michelle Coe; Kenneth Coles AM & Rowena Danziger AM; Jenny Ferguson; David Gonski AC & Orli Wargon; in memory of Aida Gordon; Yvonne & Christopher Gorman; Alex Holland; Peter Ivory AM & Sharon Ivory; Nettie Joseph & Peter Joseph OAM; Anne Landa; Michelle Landerer & John Landerer CBE AM; Geoffrey & Deborah Levy; Elizabeth Longes; David Lowy; John & Jane Morschel; Roslyn Packer AO; Bridget Pirris & Stephen Grant; Steven & Lisa Pongrass; John L Sharpe; Brian Sherman AM; David Gonski AC; Intensely Dutch; Geoffrey Susskind; Malcolm & Lucy Turnbull; Michael & Eleonora Triguboff; Philip Wolanski AM
Masterpiece Fund Patrons of the Masterpiece Fund as at 30 June 2010:
Antoine Albert; Bell Potter Securities Ltd; Richard A Bilar; Jillian Broadbent AC; Sam & Sue Chisholm; The Clitheroe Foundation; Rowena Danziger AM & Ken Coles AM; Brian France AM & Philippa France; Chris & Judy Fullerton; The Gonski Foundation; The Greaterex Foundation; Geoffrass Hassall & Virginia Milson; Fraser & Victoria Hopkins; Wal & Denise King; Mark & Louise Nelson; Guy & Marian Paynter; The Playoust Family Foundation; the late Michael Patrick Sheehan; Denise Spice; John Symond AM; Dr & Mrs Hugh Taylor; Max & Nola Tegel; Eleonora & Michael Triguboff; Peter Weiss AM & Doris Weiss; Ray Wilson OAM & the late James Agapitos OAM; Peter Young AM
President’s Council Members of the President’s Council as at 30 June 2010:
Steven Lowy AM, Westfield Holdings, president
Nigel Williams, ANZ Banking Group; John Symond AM, Aussie Home Loans; Bruce Fink, Bickham Court Group; John G Conde AO, BUPA Australia; Giam Swiegars, Deloitte; Peter Young AM, Delta Electricity, Chum
Darvall, Deutsche Bank AG; Gerard Dabosco, Ernst & Young, Lloyd Whish-Wilson, Fairfax Media Limited; Kathryn Everett, Freehills; Emmanuel Pohl, Hyperion
Asset Management: David Gonski AC, Investec; Stephen O’Connor, JCPDeaux Australia; Rob Priestley, J.P. Morgan; Chris Jordan AO, KPMG, Paul O’Sullivan, Optus, Mark Johnson, PricewaterhouseCoopers; Alan Joyce, Qantas Airways; Luca Beigiornio-Nettis AM, Transfield Holdings: Philip Coleman, UBS AG Australia; Sally Herman, Westpac Banking Corporation
VisAsia Council
Members of the VisAsia Council as at 30 June 2010: Warwick Johnson, Optimal Fund Management, chair
Su-Ming Wong, CHAMP Ventures; Philip Cox AO, Cox Richardson; Robyn Norton & Stephen MacMahon, The George Institute; Nick Curtis, Lynas Corporation; Matthew Banks, Macquarie Bank; Seng Huang Lee, Mulpha Australia; Hiroyuki Roy Nishikawa, Nomura Australia Limited; Stephen Knight, NSW Tcorp; Jeffrey Riegels, The University of Sydney: William Purcell, University of Technology, Sydney; Michael Sternberg, Valiant Hire
Grants
During 2009–10, grants were received from the US Embassy for $111,178 for Alfred Stieglitz and from the Japan Foundation for $2273 for Hymn to beauty as well as a travel grant of $3000 from the Gordon Darling Foundation.
Bequests
A bequest valued at $306,796 was received from E Wilson during the financial year.
Art prizes

Competitions for the 2010 Archibald, Wynne and Sulman Prizes, sponsored by ANZ, were held in March 2010. A total of 2262 entries were received, 93 of which were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in November 2009. Of the 649 entries received, 46 were selected for display.

ARCHIBALD PRIZE

The prize of $50,000 for portraiture was awarded to Sam Leach for his work Tim Minchin. The People’s Choice competition, which asks the viewing public to vote for their favourite entry in the Archibald Prize, was won by Craig Ruddy for his work The prince of darkness – Warwick Thornton. Ruddy received $2500 and a $1000 ANZ Visa debit card as did the Gallery visitor whose vote was drawn from all votes cast for the winning artist. The winning voter also received two nights accommodation at the Sofitel Sydney Wentworth.

The Packing Room Prize gives the Gallery staff who receive the entries for the Archibald Prize the chance to vote for their favourite portrait. In 2010, the prize was awarded to Nafisa for her work Glenn in black and white, for which she received $500 and a $500 ANZ Visa debit card.

WYNNE PRIZE

The prize of $25,000 for an Australian landscape or figure sculpture was awarded to Sam Leach for his work Proposal for landscaped cosmos.

TRUSTEES’ WATERCOLOUR PRIZE

Entries in the Wynne Prize are also eligible for the Trustees’ Watercolour Prize. In 2010, the $2000 prize was awarded to Viola Dominello for her work The Hawkesbury.

SIR JOHN SULMAN PRIZE

The prize of $20,000 was judged by artist Imants Tillers and awarded to Michael Lindeman for his work Paintings, prints & wall hangings.

DOBELL PRIZE FOR DRAWING

The $25,000 prize, judged by Nick Mourtzakis, was awarded to Pam Hallandal for her work Tsunami.

ANNE LANDA AWARD

This exhibition, with an acquisitive award of $25,000, is held every two years. It was established in honour of Anne Landa, a trustee of the Art Gallery of New South Wales who died in 2002. Entry is by invitation only and is not open to applications. The next exhibition will open in May 2011.

Grants and scholarships

BASIL AND MURIEL HOOPER SCHOLARSHIP

These scholarships, valued at $4000 each, are available each year to fine art students attending recognised schools in New South Wales to assist with the costs of fees, materials and general living expenses. There were no scholarships awarded in 2009.

ELIOT GRUNER PRIZE

The prize of $1000 for the best landscape in oil by an art student was not awarded in 2009.

ROBERT LE GAY BRERETON MEMORIAL PRIZE

This prize, which aims to promote and encourage the art of draughtsmanship, is available each year to art students. The 2009 prize of $800 was awarded to Jacqueline Lewinski.

DYASON BEQUEST

Administered under the terms of the will of the late Anthea Dyason, the bequest provides grants of $5000 to Australian art students who have already won travelling scholarships so as to enable them to better study architecture, sculpture or painting in countries other than Australia and New Zealand. No award was made in 2009.

BRETT WHITELEY TRAVELLING ART SCHOLARSHIP

Established to provide young artists with an opportunity to travel to Europe and further their artistic interests, this scholarship comprises $25,000 and a three-month residency in the Gallery’s Paris studio. It is a memorial to the artist Brett Whiteley, who in his youth was encouraged in his artistic endeavours by winning a similar scholarship. Special thanks are given to the late Beryl Whiteley, Brett’s mother, for providing the generous donation to fund the scholarship, which in 2009 was awarded to Nicole Kelly.

STUDIOS IN PARIS

The Gallery allocates tenancy to two art studios – the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio – which it leases at the Cité Internationale des Art in Paris. The studios were occupied during the year by Astra Howard, Amber Wallis, Peter Burke, Janet Laurence, Julie Harris, Emily Ferretti, Barry Pearce, Monika Behrens, Juliet Darling and Judith Van Heeran.

ART PRIZES, GRANTS AND SCHOLARSHIPS
AGNSW PUBLICATIONS FOR SALE

- Adam Cullen: let’s get lost, Tunnicliffe, pb, $30
- Adventures with form in space: the fourth Balnaves Foundation Sculpture Project, Tunnicliffe, pb, $35
- Albertina: old master drawings from Vienna, Raissis, pb, $40
- Alfred Stieglitz: the Lake George years, Annear, pb, $40
- Anne Landa Award 06, pb, $25
- Archibald 06, pb, $16
- Archibald 07, pb, $16
- Archibald 08, pb, $16
- Archibald 09, pb, $16
- Archibald 10, pb, $16
- The artist and the patron: aspects of colonial art in New South Wales, McDonald & Pearce, pb, $30.25
- The Asian collections: Art Gallery of New South Wales, Menzies (ed), pb, $45
- Australian art in the Art Gallery of New South Wales, Pearce (ed), pb, $60
- Australian drawings, Kolenberg, pb, $40
- Bertram Mackennal: the fifth Balnaves Foundation Sculpture Project, Edwards, hb, $80
- Brett Whiteley: Studio, Pellow & George (eds), pb, $45
- Celestial silks: Chinese religious and court textiles, Rutherford & Menzies, pb, $35
- Contemporary: Art Gallery New South Wales contemporary collection, Bond & Tunnicliffe (eds), pb, $45
- Crossing country: the alchemy of western Arnhem Land art, Perkins (ed), pb, $50
- Double Take: Anne Landa Award for video and new media arts 2009, Lynn, pb, $30
- Giacometti: sculptures, prints and drawings from the Maegh Foundation, Capon, pb, $45
- Half light: portraits from black Australia, Perkins & Jones (eds), pb, $45
- Harold Cazneaux: artist in photography, Bullock (ed), pb, $45
- Art Gallery of New South Wales: highlights from the collection, Capon, pb, $40
- An incomplete world: works from the UBS art collection, Smith & Tunnicliffe, pb, $45
- Intensely Dutch: image, abstraction and the word: post-war and beyond, Kolenberg, pb, $40
- Jan Senbergs: complete screenprints 1960–88, Kolenberg, pb, $25
- Jeffrey Smart, Capon, pb $45, hb $96
- Lewis Morley: Annear, pb, $40
- Let’s face it: the history of the Archibald Prize, revised edition, Ross, pb, $50
- Lost Buddhas: Chinese Buddhist sculptures from Qingszhou, Capon & Liu, pb, $35
- Man Ray, Annear & de l’Ecotais, pb, $30
- Margaret Olley, revised edition, Pearce, hb, $80
- Monet and the Impressionists, Shackelford, hb $65, pb $40
- Nineteenth century Australian watercolours drawings and pastels, Kolenberg, hb, $45
- One sun one moon: Aboriginal art in Australia, Perkins & West, hb, $120
- Orientalism: Delacroix to Klee, Benjamin, pb, $45
- Paths to abstraction 1867–1917, Malbon, pb, $60
- Photography: Art Gallery of New South Wales collection, Annear (ed), pb, $45
- Pre-Raphaelites and Olympians, Beresford, pb, $20
- Printmaking in the age of Romanticism, Raissis, pb, $10
- This vital flesh: the sculpture of Rayner Hoff and his school, Edwards, pb, $30.80
- Robert Klippel, Edwards, pb, $50
- Rupert Bunny: artist in Paris, Edwards, pb, $50
- Self portrait: Renaissance to contemporary, Bond & Woodall, pb, $45
- Sidney Nolan, Pearce, hb $80, pb $50
- Still life: the inaugural Balnaves Foundation Sculpture Project, Tunnicliffe, pb, $25
- Translucent world: Chinese jade from the Forbidden City, Liu & Capon, pb, $45
- Victorian visions: nineteenth-century art from the John Schaeffer Collection, Beresford, pb, $45
- What colour is that?, Keeler-Mine, pb, $18.95
- What number is that?, Keeler-Mine, pb, $18.95
- Wilderness: Balnaves contemporary: painting, Tunnicliffe, hb, $40
- Wolfgang Laib: the third Balnaves Foundation Sculpture Project, Bond (ed), pb, $30

**Education kits**

- Adventures in Asia, $45
- Art speaks Italian, $55
- Art speaks Japanese, $55
- Aspects of Australian art, $45
- Country culture community, $45
- Encounters with contemporary art, $45
- Focus on photography, $45

**DVDs**

- Crossing country: the alchemy of western Arnhem Land art, $30
- True stories: artists of the East Kimberley, $30

VISITOR NUMBERS

Monthly visitors

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<td>July</td>
<td>95,690</td>
<td>113,979</td>
<td>121,745</td>
<td>175,816</td>
<td>150,040</td>
<td>79,442</td>
<td>752</td>
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<td>September</td>
<td>91,764</td>
<td>93,398</td>
<td>85,902</td>
<td>140,283</td>
<td>109,013</td>
<td>64,348</td>
<td>742</td>
<td>43,923</td>
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<td>October</td>
<td>97,980</td>
<td>96,840</td>
<td>70,786</td>
<td>130,563</td>
<td>86,233</td>
<td>67,339</td>
<td>785</td>
<td>18,109</td>
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<td>November</td>
<td>130,102</td>
<td>82,506</td>
<td>81,415</td>
<td>142,874</td>
<td>74,239</td>
<td>71,394</td>
<td>863</td>
<td>1,982</td>
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<td>December</td>
<td>189,628</td>
<td>84,514</td>
<td>86,642</td>
<td>109,878</td>
<td>94,706</td>
<td>80,025</td>
<td>418</td>
<td>14,263</td>
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<td>January</td>
<td>231,202</td>
<td>105,646</td>
<td>121,333</td>
<td>221,202</td>
<td>129,989</td>
<td>111,949</td>
<td>557</td>
<td>17,483</td>
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<td>February</td>
<td>126,184</td>
<td>88,781</td>
<td>114,862</td>
<td>88,483</td>
<td>88,629</td>
<td>83,137</td>
<td>992</td>
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<td>March</td>
<td>145,393</td>
<td>166,828</td>
<td>165,731</td>
<td>173,406</td>
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<td>88,485</td>
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<td>April</td>
<td>196,936</td>
<td>126,471</td>
<td>146,874</td>
<td>143,698</td>
<td>140,368</td>
<td>126,549</td>
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<td>May</td>
<td>157,541</td>
<td>94,058</td>
<td>113,014</td>
<td>113,193</td>
<td>115,617</td>
<td>102,997</td>
<td>902</td>
<td>11,718</td>
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<td>June</td>
<td>116,295</td>
<td>132,804</td>
<td>148,560</td>
<td>105,405</td>
<td>76,349</td>
<td>60,745</td>
<td>720</td>
<td>14,884</td>
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<td>YTD TOTAL</td>
<td>1,690,867</td>
<td>1,301,594</td>
<td>1,355,546</td>
<td>1,705,533</td>
<td>1,282,862</td>
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Paid exhibition program 2009–10

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<td>Silk ikats of Central Asia</td>
<td>July–Oct</td>
<td>15,630</td>
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<td>Gardens and cosmos</td>
<td>Oct–Jan</td>
<td>18,887</td>
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<tr>
<td>Rupert Bunny</td>
<td>Nov–Feb</td>
<td>53,342</td>
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<td>Hymn to beauty</td>
<td>Feb–Apr</td>
<td>15,433</td>
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<td>Archibald, Wynne and Sulman Prizes</td>
<td>Mar–May</td>
<td>125,952</td>
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<td>Alfred Stieglitz</td>
<td>June</td>
<td>2,387</td>
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<td>Paths to abstraction 1867–1917</td>
<td>June</td>
<td>4,511</td>
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<td>TOTAL</td>
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<td>235,942</td>
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Annual total visitor numbers 2000–01 to 2009–10

[Graph showing visitor numbers from 2000–01 to 2009–10]
### EXHIBITIONS LISTING

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<td>21.03.09–06.09.09</td>
<td>Australian: Brett Whiteley Studio</td>
<td>Floating world: landscape, the figure and calligraphy in the art of Brett Whiteley</td>
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<tr>
<td>07.09.09–19.07.09</td>
<td>Western: Contemporary</td>
<td>Double take: Anne Landa Award for video &amp; new media arts 2009</td>
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<td>09.09.09–15.08.10</td>
<td>Australian: Indigenous</td>
<td>The Dreamers</td>
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<td>05.06.09–23.08.09</td>
<td>Australian</td>
<td>Intensely Dutch: image, abstraction and the word, post-war and beyond</td>
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<td>06.06.09–30.08.09</td>
<td>Sydney Long: Pan</td>
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<td>25.06.09–13.09.09</td>
<td>Western: Contemporary</td>
<td>Nicholas Mangan: Between a rock and a hard place</td>
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<td>25.06.09–13.09.09</td>
<td>Western: Contemporary</td>
<td>Et al. maintenance of social solidarity</td>
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<td>02.07.9–6.10.09</td>
<td>Asian</td>
<td>Silk ikats of Central Asia: from the collection of the Islamic Arts Museum Malaysia</td>
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<td>08.08.09–25.10.09</td>
<td>Western: European</td>
<td>Printing in the age of Romanticism</td>
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<td>03.09.09–06.11.09</td>
<td>Public Programs</td>
<td>Operation art 2009</td>
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<td>05.09.09–29.11.09</td>
<td>Australian</td>
<td>Tackling The Field</td>
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<td>12.09.09–22.08.10</td>
<td>Australian: Brett Whiteley Studio</td>
<td>Iconic Whiteley</td>
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<td>Video Swell Sydney</td>
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<td>15.10.09–18.12.09</td>
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<td>02.10.09–14.02.10</td>
<td>Western: Contemporary</td>
<td>40 years: Kaldor Public Art Projects</td>
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<td>02.10.09–14.02.10</td>
<td>Western: Contemporary</td>
<td>Yatuzu Nish: War and peace and in between</td>
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<td>29.10.09–26.01.10</td>
<td>Asian</td>
<td>Garden and cosmos: the royal paintings of Jodhpur</td>
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<td>06.11.09–31.01.10</td>
<td>Australian</td>
<td>Dobell Prize for Drawing 2009</td>
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<td>21.11.09–21.02.10</td>
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<td>Rupert Bunny: artist in Paris</td>
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<td>05.12.09–07.03.10</td>
<td>Western: Photography</td>
<td>6 photographers</td>
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<td>East meets West: from the archive of Flora Beresford</td>
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<td>Hymn to beauty: the art of Utamaro</td>
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<td>18.02.10–09.05.10</td>
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<td>Western: Contemporary</td>
<td>Wilderness: Baines contemporary: painting</td>
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<td>Colour, rhythm, design, wood and lino cuts of the 20s and 30s</td>
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<td>27.03.10–30.05.10</td>
<td>Australian</td>
<td>Archibald, Wynne and Sulman Prizes 2010</td>
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<tr>
<td>12.05.10–01.08.10</td>
<td>Western: Contemporary</td>
<td>17th Biennale of Sydney: THE BEAUTY OF DISTANCE: Songs of Survival in a Precarious Age</td>
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<tr>
<td>20.05.10–29.08.10</td>
<td>Western: European</td>
<td>Victorian visions: nineteenth-century art from the John Schaeffer Collection</td>
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<tr>
<td>27.08.10–18.07.10</td>
<td>Asian</td>
<td>Dadang Christanto: They give evidence</td>
<td></td>
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<tr>
<td>17.06.10–06.09.10</td>
<td>Western: Photography</td>
<td>Alfred Siegeltz: the Lake George years</td>
<td></td>
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<tr>
<td>26.06.10–19.09.10</td>
<td>Directorate</td>
<td>Paths to abstraction 1867–1917</td>
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### Touring exhibitions

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<thead>
<tr>
<th>Dates</th>
<th>Venue</th>
<th>Location</th>
<th>Exhibition</th>
<th>Attendance</th>
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<tbody>
<tr>
<td>30.03.09–12.07.09#</td>
<td>Bendigo Art Gallery</td>
<td>Bendigo, VIC</td>
<td>Archibald Prize 08</td>
<td>60,138</td>
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<tr>
<td>25.07.09–13.09.09#</td>
<td>Western Plains Cultural Centre</td>
<td>Dubbo, NSW</td>
<td>Archibald Prize 08</td>
<td>15,995</td>
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<td>19.09.09–25.10.09#</td>
<td>Cowra Regional Art Gallery</td>
<td>Cowra, NSW</td>
<td>Archibald Prize 09</td>
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<td>06.11.09–06.12.09#</td>
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<td>Broken Hill, NSW</td>
<td>Archibald Prize 09</td>
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<td>11.12.09–22.01.10#</td>
<td>Gosford Regional Gallery</td>
<td>Gosford, NSW</td>
<td>Archibald Prize 09</td>
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<td>28.01.10–28.02.10#</td>
<td>Griffith Regional Gallery</td>
<td>Griffith, NSW</td>
<td>Archibald Prize 09</td>
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<td>05.03.10–18.04.10#</td>
<td>Mitta Mitta Regional Art Gallery</td>
<td>Mitta, NSW</td>
<td>Archibald Prize 09</td>
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<td>02.07.09–23.08.09#</td>
<td>Mornington Peninsula Regional Gallery</td>
<td>Mornington, VIC</td>
<td>Nine shades of Whiteley</td>
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<td>11.11.09–14.02.10#</td>
<td>Ian Potter Museum of Art, University of Melbourne</td>
<td>Melbourne, VIC</td>
<td>Tim Johnson: painting ideas</td>
<td>3204</td>
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<tr>
<td>26.03.10–04.07.10#</td>
<td>National Gallery of Victoria</td>
<td>Melbourne, VIC</td>
<td>Rupert Bunny: artist in Paris</td>
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<td>05.06.10–11.07.10#</td>
<td>Goulburn Regional Art Gallery</td>
<td>Goulburn, NSW</td>
<td>Archibald Prize 2010</td>
<td>3,995</td>
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</tbody>
</table>

* Attendance figure for 2009–10 was 21,638

# Tour organised in association with the Museums & Galleries NSW
AGED AND DISABILITY ACCESS PROGRAMS AND SERVICES

The Art Gallery of NSW recognises and supports the right of people with disabilities to be involved in the life of the community generally and the cultural life of Sydney in particular. Accordingly, the Gallery commits to providing people with disabilities with equitable access to our services, the building, information and opportunities.

Major and new initiatives

The Gallery submitted its Disability Action Plan 2009 to the NSW Department of Ageing, Disability and Home Care. This plan articulated the lack of disabled access at the front of the Gallery's heritage building – a serious concern for many years – so the Gallery is delighted with the NSW government's decision to provide funding of $1.17 million in 2010–11 to address this issue. The new ramp will provide easy access through the front door for all visitors including those with prams or with mobility restrictions, which will also allow them to purchase tickets for major temporary exhibitions, when required, at the ground floor ticketing desk before proceeding to other levels of the building.

As part of its ongoing access commitments, the Gallery, in partnership with Clayton Utz, presents a series of programs specially designed for people with disabilities. These programs allow visitors with disabilities to enjoy their art experience at the Gallery through ‘touch’ and ‘sensory’ tours. In 2009–10, ongoing access awareness training was delivered to teacher–lecturers, gallery officers, shop staff, volunteer children’s guides and community ambassadors (who conduct our Asian-languages tours) through seven sessions presented with the access programs coordinator. These sessions focused on increasing the understanding of issues affecting people with disabilities and developing strategies for removing social barriers.

A new initiative was programmed at the Brett Whiteley Studio as part of Deaf Awareness Week in October 2009. This was the first time an Auslan-interpreted tour had occurred at the studio.

Visitors with physical disabilities

The Gallery completed a major upgrade of the dock area where disabled access to the building is currently located. This involved the erection of a wall to separate the disabled ramp from the docking area, making access safer and less chaotic.

There are four dedicated parking spaces available at the Gallery; two at the front and two at the rear. Special arrangements are also made for bus parking. Access to the spaces at the rear of the Gallery is via the service road on the southern side of the building. From the rear of the Gallery, access to all exhibitions and public and administrative areas is by ramps and lifts and is signposted.

A wheelchair-accessible bus (route 441) runs from the Queen Victoria Building to the Gallery. Timetable details are available by telephoning 13 15 00 or visiting www.131500.info.

Wheelchairs are available at the information desk and at the rear entrance for use in the Gallery without charge.

The Domain Theatre and Centenary Auditorium have access space designed for wheelchair users. Wheelchair-accessible toilets are located on the upper level, lower level 1 and lower level 3.

Visitors who are deaf and hearing impaired

Signing Art, which offers Auslan-interpreted tours and events for deaf and hearing-impaired people, is the Gallery's longest-running access program and attracts a loyal and growing audience. It includes Auslan interpretation of selected Art After Hours celebrity talks, as well as Gallery Kids performances on the last Sunday of each month (except December). In 2009–10, 287 deaf and hearing-impaired visitors attended the Gallery’s free Auslan-interpreted tours, which are conducted monthly at 1:30pm before the Auslan-interpreted Gallery Kids performance.

Groups of visitors who are deaf and who book at least two weeks in advance can be provided with Auslan interpreters free of charge. The TTY number, (02) 9225 1711, is listed in the Telstra TTY directory and on the Gallery’s website, which also provides information on contacting the Gallery through the National Relay Service.

The Domain Theatre and Centenary Auditorium are equipped with audio-induction loop facilities.

Visitors who are visually impaired

Touch tours provide people who are visually impaired with an opportunity to explore selected sculptures in the permanent displays through touch. Specially trained volunteer guides help visitors experience the tactile qualities of marble, bronze and stone and discover the stories and ideas surrounding these objects. There is also a sensory trolley of tactile materials and props which is used to support audio-descriptions of other artworks. Tours may also incorporate an art-making workshop.

During 2009–10, the Gallery responded to requests from the community to develop audio-described tours of two-dimensional works as well. These are available for the permanent displays and temporary exhibitions if booked at least two weeks in advance.

The main visitors’ elevator, servicing lower level 1, the ground floor and the upper level, has voice notification of floor and access information, as well as braile floor buttons.

Visitors with intellectual disabilities

Groups of visitors with intellectual disabilities are encouraged to contact the Gallery to discuss their needs. Free guided tours of the permanent displays are available if booked at least two weeks in advance.

The Gallery’s Da Vinci program is an initiative for children and young people with mild to moderate intellectual disabilities. This specially designed program provides them with the opportunity to experience art through stimulating and fun-filled workshops, which include discussion, role-play and the use of sensory materials. Interest has increased from out-of-school-hours support services who have booked into the program during school holidays.

Seniors

The Gallery participated in Seniors Week 2010, funded and promoted by the NSW Department of Ageing, Disability and Home Care. Over 300 people took part in free public events at the Gallery, including a tour of the Aboriginal and Torres Strait Islander collection, a participatory performance by Indigenous performer Adam Hill, an audio-described tour of key portraits in the permanent collection and two ikonne demonstrations in association with the Hymn to beauty exhibition.

The Gallery also participates in outreach programs for seniors, and this year 20 tours to nursing and aged care homes were conducted for a total audience of 290.

General COMMUNICATIONS

The Gallery’s website (www.artgallery.nsw.gov.au) can display large-print screen versions of all information.

The website incorporates myVirtualGallery, which enables online visitors to create their own virtual exhibition using works from the Gallery’s collections. The program offers an interactive arts experience for people with limited mobility.

INFORMATION AND PUBLICITY

The biannual Highlights brochure, which includes information for visitors with special needs, is available free at the information desk along with free brochures about our access programs. The Gallery website also contains detailed access information, including facilities, events and procedures.

HELPERS

General entry to the Gallery is free for all visitors. However, where entry fees are charged for major temporary exhibitions, helpers accompanying visitors with disabilities are admitted free upon presentation of their companion card.

STAFF TRAINING

Information and awareness sessions are held for staff and volunteer guides, with particular reference to serving visitors with special needs. Some guides and staff have undertaken introductory courses in Auslan. A designated education officer manages the access programs and facilities for people with disabilities.

EMPLOYMENT PRACTICES

The Gallery is committed to equal opportunity principles for recruitment and general employment practice. Of staff working at the Gallery, 2% have a disability and 0.4% require some form of adjustment to the workplace.
Open Weekend (12–13 September 2009)

With the major refurbishment of the Gallery’s Grand Courts, one of the most innovative changes was the installation of masterpieces of Aboriginal and Torres Strait Islander art – tutini (Pukumani graveposts) and a large selection of bark paintings – in one of these galleries. As part of the accompanying celebrations, artist Pedro Wonaamiri, from the Tiwi Islands, talked about the tutini and artists Gulumbu Yunupingu and Marrnyula Mununggurr talked about the art of northeast Arnhem Land. Charles Madden performed the welcome to country ceremony; there was a book reading by Indigenous actor Wayne Blair; and, for kids, the Gallery character known as Ngurnyu the cheeky fruity performer and artist Ben Tyler told stories about growing up in Kakadu. Margaret Tuck is a talk about the commissioning of the tutini and Jonathan Jones spoke on the master bark painters.

Djami (4 August – 22 September 2009)

In 2009, the Gallery was successful in obtaining a cultural development grant of $9000 from the City of Sydney to develop Indigenous art education programs and worked with the Sydney Region Aboriginal Education Unit, local schools and educators, artists and elders in the community to develop and deliver the Djami program. For one day each week for eight weeks, 18 Indigenous students in Years 5 to 8 from schools in the Sydney local government area attended an intensive art education program based at the Gallery. The program was designed to introduce students to the range of vocational pathways in the arts, an area in which Indigenous people are currently under-represented professionally, as well as to provide professional development opportunities for the Gallery’s Indigenous education staff who were involved in all stages of program planning, delivery and evaluation.

Students became familiar with the Gallery’s collections, spaces and history and with staff of the Aboriginal and Torres Strait Islander Art Department. They developed their knowledge of Indigenous art practices, of a range of other art movements and of the art world. They participated in extensive and diverse educational sessions such as artist-led art-making workshops, visited specialised areas of the Gallery such as conservation and the study room, observed exhibition installation and met artists and staff. Offsite experiences included visits to artist studios and other museums, galleries and cultural sites. They developed confidence in negotiating the Gallery spaces, discussing artworks and speaking in front of the group. All sessions were facilitated by the Gallery’s Indigenous educators.

Parents and other community members were invited to the Gallery to learn about the program, meet the staff involved and hear student presentations. As a result of the pilot program’s success, it is proposed to initiate two annual Indigenous art education programs at the Gallery: Djamu Senior for Indigenous senior Visual Arts and Aboriginal Studies students and Djamu Junior for students in Years 5 and 6 from the Sydney region.

Outreach programs

In July 2009, the Gallery coordinated an outreach program in association with the Yasmar Juvenile Justice Centre, Indigenous artist Elaine Russell and an Indigenous Gallery educator visited the centre and delivered an art-making and art appreciation education program to 20 students in Years 8–12, most of whom were Indigenous.

Also in July, 180 Indigenous senior high school students from around Australia visited the Gallery for guided tours of the Indigenous art collection as part of the Nura Gili winter school program based at the University of New South Wales.

Education and resources

The Gallery continues to conduct Manoo workshops, named for the Eora word meaning ‘to pick up anything’ with 110 students from six schools participating in the program in 2009–10. These free workshops are designed to support and encourage underachieving gifted primary students in meeting their intellectual, artistic, social and emotional needs. Using the collection as a key resource within this special environment, the workshops serve disadvantaged children from differing backgrounds, with a focus on underachieving Indigenous artists with works in the Gallery’s permanent collection talk to students about their work and assist them with art-making.

Four new Indigenous educators participated in the biannual Gallery educators course during 2009–10, subsequently joining the Gallery’s education staff. Indigenous teacher-lecturers continued to guide a wide range of discussion tours and art-making workshops during the year, further developing their expertise as educators and providing a mentoring experience for Indigenous students.

In August 2009, a professional development day for teachers of Years K–12, focusing on engagement with Indigenous art in the classroom and featuring a rich program of talks by artists, curators and educators, was attended by 65 teachers from the Sydney region.

A six-part lecture series for the Art Gallery Society of NSW providing an introduction to Aboriginal art and culture began in June 2010. It explored the vast array of Australian Indigenous art, ranging from the familiar bright acrylic paintings of Central Australia to the distinctive ochre on bark paintings of Arnhem Land and extended to the contemporary mediums of photography, print-making and installation utilised by artists living within urban areas.

To support the new installations in the Grand Courts, Master artists of Arnhem Land collection notes were developed for secondary students. These are available as a free download from the Gallery website along with education kits from past exhibitions including Crossing country, Clifford Possum and Rover Thomas. The Gallery’s major collection-based education kit, Country culture community, featuring the work of 32 significant Aboriginal and Torres Strait Islander artists or groups of artists, can be purchased through the Gallery Shop.

A new children’s trail was produced in conjunction with the Grand Courts relaunch, which features the installation of tutini and two of the bark paintings on display, and another was produced for the Country culture community theme. These are available free in printed form from the Gallery or as downloads from the website.
Guided tours
Volunteer guides received ongoing training that specifically focused on the Aboriginal and Torres Strait Islander art collection. These important training sessions go beyond artworks, introducing guides to the many social and political issues surrounding the production of Indigenous art in Australia and aiming to ensure they are up to date with the dynamic nature of Indigenous art and culture.

Throughout the year, guided tours were conducted for Aboriginal audiences and groups to assist in strengthening their appreciation of Aboriginal art and artists.

The character of Ngununy, the cheeky fruitbat, was created to take visitors on a lively tour of Aboriginal art and promote a greater understanding of key artworks from the collection. Ngununy has performed as part of NAIDOC Week and during some school holidays.

Selected highlights of staff and public activities
Aboriginal and Torres Strait Islanders represent 2.1% of the Gallery’s workforce, which is slightly below the NSW government’s Two Ways Together public sector employment target of 2.6%.

Strengthening our archive of Indigenous art, the Aboriginal and Torres Strait Islander Art Department continued to film interviews with Indigenous artists.

The Aboriginal Collection Benefactors continued to raise funds specifically for the acquisition of Indigenous art.

MULTICULTURAL POLICIES AND SERVICES PLAN

The Gallery is committed to the principles of multiculturalism, as outlined in section 3 of the Community Relations Commission and Principles of Multiculturalism Act 2000.

The NSW government has identified four key objectives for respectful intercultural community relations: leadership, community harmony, access and equity, and economic and cultural opportunities.

In working to achieve these objectives, the Gallery presents exhibitions, public and education programs, and other initiatives developed during the year which are listed in the outcomes below.

Priority outcomes 2009–10

EXHIBITIONS

The Gallery continued to grow its commitment to the promotion and celebration of cultural diversity in 2009–10 as reflected in these highlights from the exhibition program.

Intensely Dutch: image, abstraction and the word, post-war and beyond (5 June – 23 August 2009) introduced Australians to the work of some of the most important post-war Dutch artists, including those associated with CoBrA and art informel.

Double Take: Anne Landa Award for video and new media arts 2009 (7 May – 19 July 2009) comprised seven artists who considered what it means to transform the self into another persona. These included Lisa Reihana’s digital photographs of friends and family posing as ancestral Maori spirit figures, Phil Collins’ video of karaoke performers in Indonesia singing songs by the UK band The Smiths and Cao Fei’s video work with factory workers in China.

Silk ikats of Central Asia: from the collection of the Islamic Arts Museum Malaysia (2 July – 6 October 2009) featured late 19th-century robes, turbans and textile panels which highlighted the remarkable artistic achievement and technical virtuosity of the silk designers, dyers and weavers of Central Asia.

Tatzu Nishi: War and peace and in between (2 October 2009 – 14 February 2010) transformed the Gallery’s two equestrian sculptures by Gilbert Bayes, The offerings of war and The offerings of peace, enclosing them in playful constructions. Visitors were able to walk inside to experience the surreal spaces created by visiting Japanese artist Tatzu Nishi, now based in Germany.

Garden and cosmos: the royal paintings of Jodhpur (29 October 2009 – 26 January 2010) provided visitors with a rare chance to see paintings in the royal collection of the Mehrangarh Museum Trust, Jodhpur, India, and to experience the unique art tradition that flourished in the royal courts between the 17th and 19th centuries.

East meets West: from the archive of Flora Beresford (8 February – 4 June 2010) drew on works from the Gallery’s art archives, in this case Australian artist Flora Beresford, who lived in India for 30 years and whose watercolours are based on an ancient Chinese oracle (Book of Changes), the Tarot and traditional Indian spirituality.

Hymn to beauty: the art of Utamaro (13 February – 2 May 2010) showcased the work of Kitagawa Utamaro (1753–1806), who revolutionised the way women were portrayed in Japanese visual arts. His sensuous, insightful portraits of courtesans, housewives, mothers and lovers have enjoyed unabated popularity ever since. This exhibition of woodblock prints from the Asian Art Museum, National Museums in Berlin, is the first extensive survey of his work in Australia.

THE BEAUTY OF DISTANCE: Songs of Survival in a Precarious Age (12 May – 1 August 2010) presented works by seven leading artists from Asia in the Gallery context as part of the 17th Biennale of Sydney: Makoto Aida, Liu Jianhua, Wang Qingsong, Raqib Shaw, Hisashi Tenmaya, Jennifer Wen Ma and Akira Yamaguchi.

Dadang Christanto: They give evidence (27 May – 18 July 2010) was a reappraisal of the confronting and moving, larger-than-life sculptures of human suffering by Indonesian-born Dadang Christanto, first seen here at the launch of the new Asian galleries in 2003.

EDUCATION AND PUBLIC PROGRAMS

The ongoing presentation of a dynamic and culturally varied series of public and education programs reflects the Gallery’s commitment to making the collection and temporary exhibitions readily accessible to the public.

• Art After Hours: special programs held every Wednesday night include performances, films and music, with many of these events highlighting and exploring cultural diversity.

• Arts of Asia: this lunchtime lecture series looked at the outstanding individuals in Asia who shaped their people’s arts, culture and sense of identity (Powerful patrons) while a second series examined stories behind the many forms of Asian dress throughout history (Decoding dress).

• Decoding the baroque: this sold-out lecture series had its final semester in the second half of 2009 and continued to explore the development of Western culture in dress throughout history (Decoding dress).

• Educational resources: the rapidly expanding collection of online education kits has enabled wider access to a culturally diverse range of educational resources. There were 47 education kits and 10 collection notes freely available for download from the Gallery’s website at www.artgallery.nsw.gov.au/education as well as seven printed kits which were available for purchase, including the language series Art speaks: Japanese and Art speaks: Italian (L’Arte parla Italiano).

• Film program: each Wednesday and Sunday and on the occasional Saturday, the Gallery screens, for free, significant feature films and documentaries in conjunction with major exhibitions. Appealing to a diverse, and often multicultural audience, the program is dedicated to presenting fascinating movements in world cinema. Among the 2009–10 offerings were the Along the Silk Road film series, a provocative series of recent and retrospective films from the Central Asian regions of Mongolia, Kazakhstan and Uzbekistan, in conjunction with the Silk ikats from Central Asia exhibition. The series Pictures from the Floating World, devised to screen in conjunction with Hymn to beauty, was particularly popular.
other staff and visitors, earning a Community Language Allowance. As at 30 June 2010, the Gallery had staff officially designated as able to offer assistance in Hindi, Cantonese, Polish, German, Italian, Mandarin, Spanish and Indonesian. An annual calendar of significant religious and holy days was circulated to all supervisors to enable scheduling of employees’ commitments to meet their religious obligations.

Priority goals for 2010–11
The Gallery’s 2010–11 program of major exhibitions and associated educational programs will continue to reflect and promote cultural diversity and harmony. Exhibitions will include:

- **The Indian empire: multiple realities** (19 August – 7 November 2010). Through prints, photographs, paintings and embroideries, this exhibition presents aspects of the Indian empire when patrons were as diverse as Indian maharajas, East India Company employees, and the military and administrative personnel of the British Raj.

- **China’s entombed warriors** (December 2010 – March 2011). One of the world’s greatest archaeological discoveries of the 20th century was the discovery of the terracotta army who protected the tomb of China’s first emperor (221–210 BCE). This magnificent exhibition of some 100 objects includes ten of the world-famous life-size warriors from Xi’An: terracotta figures of foot soldiers, generals, kneeling bowmen, cavalry and chariot horses. The works are on loan from institutions in Shaanxi province including the Museum of Terracotta Warriors and Horses of Emperor Qin Shihuang.

The Gallery will present public and education programs and events to support these and other exhibitions in 2010–11, including a symposium in conjunction with The Indian empire. Art Adventure Tours will be conducted, focusing on people and their cultural beliefs, and the Gallery will continue to present a culturally diverse range of films and lecture series such as the Arts of Asia. The Gallery will also continue to encourage staff to participate in the Community Language Allowance Scheme and to extend the range of languages currently represented.

**Electronic service delivery**

**Website visitation and downloads**
The total number of actual visits to all of the Gallery’s websites for the year was 1,724,276 or 4724 visits per day on average, peaking at 18,505 on 26 March 2010, coinciding with the public announcement of the winners for the Archibald, Wynne and Sulman Prizes.

The Gallery’s main website (www.artgallery.nsw.gov.au) accounted for 78% of the overall visitation, followed by specialist mini-websites for the Archibald Prize (9%), the Brett Whiteley Studio (5%), Inside ARTEXPRESS (4%), Art After Hours (3%) and GalleryKids and Asian art (1% each).

Exhibitions was the most visited section of the main website (27%), followed by About us (17%), What’s on and Events (13% each) and Collection (10%).

As in previous years, the Archibald Prize website was very popular, receiving an average of 2000 visits (12,000 page views) per day from site launch on 17 March to exhibition close on 30 May, peaking at almost 13,800 visits (80,000 page views) on the day that the winners were announced.

During 2009–10, a total of 38,731 education kits and room brochures, 962 children’s trails and 2245 online catalogues were downloaded as PDF files from the main website.

**Messaging via the websites**
The main ‘Contact us’ form on the main website was used for 760 messages from the general public. Enquiries for curators accounted for 28% of these, 22% for general enquiries, 15% for human resources and 12% for the members organisation (the Art Gallery Society of NSW). The research library’s enquiry form was used for 172 messages, 48% for ‘personal interest’, 27% for ‘professional research’ and the rest by students, while the Education section’s ‘Send a message’ form was used for 77 messages. There were 35 messages received through the ‘Submit a new question’ form under Frequently Asked Questions and the website feedback form was used for 57 messages.

**MyVirtualGallery**
MyVirtualGallery is an interactive, educational tool that allows anyone to create their own virtual exhibitions using works from the collection. It continues to be used as a resource and/or assessment tool by educational institutions, from primary school to university. There are now 3793 people who have registered as exhibition creators and 2215 exhibitions (424 created during 2009–10). A total of 322 exhibitions have now been published on the website.

**New web content**
Apart from regular updates to the principal website (particularly in the Events, Exhibitions and Press office sections), the following significant developments have occurred:

- Videos of key events, mostly Art After Hours celebrity talks and performances, and some specially made videos, have been posted to the Videos and podcasts area of the main site, as well as the Art After Hours site.

- An extensive encapsulated mini-website was created for the exhibition 40 years: Kaldor public art projects. This website, consisting of 57 content-rich pages, including an interactive timeline, received over 31,900 page views during 2009–10.

- Inside ARTEXPRESS 2010 (www.insideartexpress.com.au/10) was launched in February 2010. The interactive, virtual walk-through (a feature of Inside ARTEXPRESS since 2005) was enhanced to make it larger, more responsive and better integrated with the rest of the site. This site and its predecessor, Inside ARTEXPRESS 09, were visited 60,440 times, with 771,222 page views, during 2009–10.

**Artmail**
In line with upgrading of the website, the electronic delivery of our email newsletter Artmail, including media releases, has also been upgraded to enable faster sending and to provide metrics on open and click-through rates. There were more than 142,800 Artmail subscribers in 2009–10.

**Social media**
Social media platforms are becoming increasingly important for engaging new and existing audiences. The Gallery’s engagement levels have increased on Facebook, Twitter, Flickr and
OVERSEAS TRAVEL

Anthony Bond, assistant director, curatorial Europe 14 March – 8 April 2010 Research and development for a major exhibition on British artist Francis Bacon, scheduled to open at the Gallery in 2011–12

Barbara Dabrowa, conservator, frames Europe 17 March – 19 April 2010 Present to the ICOM-CC joint interim meeting

Donna Hinton, senior conservator, objects Italy 20 March–4 April 2010 Present to the ICOM-CC joint interim meeting and research conservation of siliceous materials, marble and ceramics

Michelle Andringa, copyright and image co-ordinator Europe 2–24 April 2010 Take up the Art Gallery of NSW Society scholarship placement with Bridgeman Art in London and attend meetings at Réunion des Musées Nationaux photo agency in Paris to discuss their image sales services

Erica Drew, senior exhibitions manager Europe and UK 11–27 April 2010 Attend International Exhibition Organisers Conference and meet with colleagues in museums to discuss future collaborations

Karen Hancock, graphic designer Hong Kong and China 2–8 May 2010 Supervise printing of catalogues for Victorian visions and Alfred Stieglitz exhibitions

Jackie Menzies, head curator, Asian art Korea and Mongolia 5–16 May 2010 Research a Korean and a Mongolian exhibition, scheduled to open at the Gallery in 2011–12

Anthony Bond, assistant director, curatorial Mongolia 8–15 May 2010 Research and negotiate a Mongolian exhibition, scheduled to open at the Gallery in 2011–12

Edmund Capon, director and chief curator Mongolia 8–15 May 2010 Research and negotiate a Mongolian exhibition, scheduled to open at the Gallery in 2011–12

Peter Raisis, curator, European prints, drawings and watercolours UK and France 7–26 November 2009 Research, document and fully catalogue loans for the exhibition David to Cézanne: master drawings from the Pratt Collection, Paris, scheduled to open at the Gallery in September 2010

Khanh Trinh, curator, Japanese art Japan 2–8 November 2009 Courier return of René Magritte painting La belle captive

Judy Anneur, senior curator, photography France 9–25 November 2009 Attend Paris Photo and Oracle in Paris and Lyon Biennial, representing the Gallery to dealers and curators

Natalie Wilson, assistant curator, Australian art Japan 1–6 February 2010 Conduct research for the exhibition Justin O’Brien: the sacred music of colour, scheduled to open at the Gallery in December 2010

Charlotte Davy, senior registrar, exhibitions New Zealand 22–27 February 2010 Convene the Australasian Registrars Committee Conference and present a paper on customs regulation

Donna Brett, manager, copyright and curatorial research New Zealand 23–27 February 2010 Present a paper and attend the Australasian Registrars Committee Conference

Amanda Green, registrar, collections New Zealand 24–27 February 2010 Attend the Australasian Registrars Committee Conference

Judy Anneur, senior curator, photography Japan 10–18 March 2010 View major new travelling exhibition by Yasumasa Morimura in order to resolve selection, costs and timing for a future exhibition

Edmund Capon, director and chief curator China 10–22 March 2010 Finalise content and contractual arrangements with new senior personnel for The first emperor exhibition at the Shaanxi Cultural Relics Bureau

Yang Lui, senior curator of Chinese art China 10–22 March 2010 Working with the Gallery’s director to finalise content and contractual arrangements with new senior personnel for The first emperor exhibition at the Shaanxi Cultural Relics Bureau

Anthony Bond, assistant director, curatorial Europe 14 March – 8 April 2010 Research and develop for a major exhibition on British artist Francis Bacon, scheduled to open at the Gallery in 2011–12

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Karen Hancock, graphic designer Hong Kong and China 2–8 May 2010 Supervise printing of catalogues for Victorian visions and Alfred Stieglitz exhibitions

Jackie Menzies, head curator, Asian art Korea and Mongolia 5–16 May 2010 Research a Korean and a Mongolian exhibition, scheduled to open at the Gallery in 2011–12

Edmund Capon, director and chief curator Mongolia 8–15 May 2010 Research and negotiate a Mongolian exhibition, scheduled to open at the Gallery in 2011–12

Richard Harling, manager, retail and publishing China, UK and USA 13–31 May 2010 Purchase stock for The first emperor exhibition and sell Gallery publications to distributors in London and New York

Rebecca Allport, retail operations manager China 13–19 May 2010 Source merchandise for The first emperor exhibition shop and find new suppliers

YouTube. We have used social media to promote the Gallery to an international and local audience, and to promote events. This year, the Gallery partnered with Apple to launch its presence on iTunes U, a dedicated education portal. The Gallery’s content, including lectures, exhibition-related video and audio, films and other resources, can be found in the Beyond Campus section of iTunes U. Some social media channels are also being used in place of information telephone lines or online ern enquires. The Gallery has a presence in the following social media sites:

- Facebook (social networking) facebook.com/ArtGalleryofNSW: 6623 fans as at 30 June 2010. The Brett Whiteley Studio also has its own Facebook pages facebook.com/BrettWhiteleyStudio: 916 fans as at 30 June 2010
- Flickr (photographs) flickr.com/photos/31243265@N02: 79,480 lifetime views and 270 contacts and the AGNSW Flickr Group: 648 submissions and 143 members
- YouTube (videos) youtube.com/user/ArtGalleryNSW: 24,154 lifetime channel views, 183,100 lifetime individual views
- Twitter (brief instant updates) twitter.com/ArtGalleryNSW: 5418 followers

Website upgrade project

In August 2009, Ether Multimedia was engaged to create a new website and web management system for the Gallery. In March 2010, Reading Room was engaged in a project management role. In February–March 2010, the Interaction Consortium (a new company formed from a merger with Ether Multimedia in early 2010) and the Gallery built and launched a new Archibald Prize website, using the same technology being developed for the main Gallery website. The site succeeded in handling a sudden spike of heavy traffic on the day the winners were announced, providing a robust test for the new system. Development work on the main Gallery website continues.

Anthony Bond, assistant director, curatorial China 4–27 September 2009 Select and negotiate works and related material for The first emperor exhibition, scheduled to open at the Gallery in December 2010

Edmund Capon, director and chief curator China 4–27 September 2009 Select and negotiate works and related material for The first emperor exhibition, scheduled to open at the Gallery in December 2010

Hetti Perkins, senior curator, Aboriginal and Torres Strait Islander art USA and Europe 9–25 September 2009 Film documentary art+ soul, which the Gallery is presenting in partnership with ABC TV and Hibiscus Films, and discuss participating in documenta 13

Amanda Green, registrar, collections UK 14–23 September 2009 Courier return of The modern Pre Raphaelite painting from the Royal Academy of Arts, London

Richard Beresford, senior curator, European art, pre-1900 UK and Europe 18 September – 24 October 2009 Courier return of two paintings by Maurice Vlaminck from Barcelona and continue research on the Gallery’s European collection

Anthony Bond, assistant director, curatorial Europe and Turkey 9–30 October 2009 Attend Frieze Art Fair, London, and Venice Biennale, Lyon Biennial and Istanbul Biennial

Judy Peacock, assistant registrar (curatorial), Western art Italy 14–21 October 2009 Courier Francesco Clemente loan to the Museum of Contemporary Art Donna Regina, Naples
Analiese Cairis, senior graphic designer
Hong Kong and China 23–29 May 2010
Supervise printing of the Paths to abstraction 1867–1917 catalogue

Peter Raisiss, curator, European prints, drawings and watercolours
Italy 25 May–3 June 2010
Courier Gallery loans to the Galleria Nazionale d’Arte Moderna and supervise unloading, prepare condition reports and monitor installation at the venue

Wayne Tunnicliffe, senior curator, contemporary art
Thailand 31 May–7 June 2010
Install Art Gallery of NSW/Asialink touring exhibition Erased, represent the organisations at the exhibition opening and give a public lecture

Charlotte Davy, senior registrar, exhibitions
Korea 2–6 June 2010
Courier a Bonnard painting, from the collection of the Philadelphia Museum of Art, which had been lent to the Gallery for the Paths to abstraction 1867–1917 exhibition

Khahn Trinh, curator, Japanese art
Japan 6–21 June 2010
Conduct research and finalise loan list for exhibition Genius of Japanese design: Kamisaka Sekka and the Rimpa tradition, scheduled to open at the Gallery in 2011–12

Brian Ladd, head, public programs
New Zealand 28 June–1 July 2010
Present a two-day workshop at the Auckland Art Gallery

COLLECTION – PURCHASES

The majority of artworks purchased by the Gallery during the year are acquired with funding provided by supporting entities such as the Art Gallery of NSW Foundation, Art Gallery Society of NSW, private benefactors, collection-defined bequests and special funds, and specific artwork fundraising campaigns. Credit lines acknowledge the funding source for the purchase of the artwork.

Australian art
Sydney Ball (Australia, b1933), Untitled #2 1971, gouache on paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2010
Arthur Boyd (Australia, 1920–99), Nude carrying a ram 1962, oil on canvas. Purchased with funds provided by the Art Gallery Society of New South Wales 2009
Tom Carment (Australia, b1954), Port Botany, graves and cranes 2009, watercolour, gouache on three sheets of white paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2009
Ethel Carrick (England; Australia, 1872–1962), La marée haute a Saint-Malò (High tide at St Malo) c1911–12, oil on canvas. Purchased with funds provided by the Gleeson O’Keefe Foundation 2009


Mirabel Fitzgerald (Australia, b1945), Breakaway 1973, soft-ground etching, aquatint, printed in black ink on ivory BFK Rives paper. Purchased with funds provided by the Arthur Boyd Acquisition Fund 2009

Peter Godwin (Australia, Studio interior with blue chair 2009, egg tempera on ivory wove paper. Kathleen Buchanan May Bequest Fund 2010

attrib Elaine Haxton (Australia, 1909–99), Harbour view – unfinished pre-1941, pencil, watercolour, gouache on paper on cardboard. Accessioned 2009

Elaine Haxton (Australia, 1909–99), [Oast houses] c1935, wood engraving, printed in black ink on thin ivory wove card. Purchased with funds provided by the Arthur Boyd Acquisition Fund 2009
Tim Jones (Australia; Wales; b1962), Tree with shooting star 2001, wood engraving, printed in black ink on thick white wove paper. Arthur Boyd Acquisition Fund 2009

Grahame King (Australia, 1915–2008), Matsuynana 1976, colour lithograph, printed in grey, blue and black ink on white BFK Rives paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2009

Kevin Lincoln (Australia, b1941), Rearrangement 4 2009, etching, printed in black ink with plate tone from nine plates on white Johannot paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2010
Noel McKenna (Australia, b1958), 4 paintings: Pipes smell nice, but I wonder how long it will take to get the mouth cancer 2009, oil on plywood; Gotta love the mo! 2008, oil on plywood; Very woofy 2008, oil on plywood, Now this is one furry beast 2006, oil on plywood. Patrick White Bequest Fund 2009

Sidney Nolan (Australia: United Kingdom, 1917–92), First-class marksman 1946, Ripolin enamel on hardboard. Purchased with funds provided by the Gleeson O’Keefe Foundation 2010
Justin O’Brien (Australia; Italy, 1917–96), 1 drawing and 1 painting: Study for the stations of the cross c1961, pencil, pen and black ink, watercolour wash on ivory wove paper, Self portrait 1941, oil on cardboard. Purchased with funds provided by the De La Salle Brothers 2010

John Passmore (Australia, 1904–84), 2 drawings: Two figures – study for ‘if you don’t believe me, ask the old bloke!’ 1953, pen and blue ink on thin ivory wove paper; Night fishing 1 1953, pen and blue ink, wash on cream paper. Purchased with funds provided by the Jo Penn and Lesley O’Shea Fund and the Thea Proctor Memorial Fund 2010

Lloyd Rees (Australia, 1895–1988), The summit, Mt Wellington II 1973, pen and black ink, wash, oil pastel, scraping-out, watercolour on ivory laid paper. Edward Stinson Bequest Fund 2009

SUBTOTAL 25 WORKS

Aboriginal and Torres Strait Islander art

Destiny Deacon (Australia, b1957), 3 inkjet prints: Look out! 2009, inkjet print from digital image on archival paper; Come on in my kitchen 2009, inkjet print from digital image on archival paper; Arrears windows 2009, inkjet print from digital image on archival paper. Purchased with funds provided by the Aboriginal Collection Benefactors 2009

Shaun Edwards (Australia, b1975), 4 drawings: Kenny Jimmy’s coolamon – Kokorr, pigment on paper; They play fire – black magic, pigment on paper; Ma peal, cabbage palm 2009, pigment on paper; Magerr, wind, pigment on paper. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Mavis Ganambarr (Australia), 5 items of weaving: Feather necklace 2009, pandanus, bush string and feathers; Large handbag 2009, pandanus and bush string; Medium handbag 2009, pandanus and bush string; Handbag 2009, pandanus and bush string; Small handbag 2009, pandanus and bush string. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Angelia George (Australia, b1937), untitled 2008, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2009

Lenie Namatjira (Australia, b1951), Mt Sonder lookout 2009, watercolour on paper on board. Purchased with funds provided by Neil and Freya Edwards FitzSimons 2009
Ivy Pareroultja (Australia, b1952), Mr Sonder lookout 2009, watercolour on paper on board. Purchased with funds provided by Niall and Freya Edwards FitzSimons 2009


Winga Tingina (Australia, c1935-2010), Kuru Ala 2009, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2009


SUBTOTAL 23 WORKS
TOTAL AUSTRALIAN ART DEPARTMENT 48 WORKS

Asian art

CHINA

LIU Xiaoxian (China; Australia, b1983), The way we eat 2009, 40 pieces cutlery and 2 chopsticks; porcelain with celadon glaze (edition 1 of 3). Purchased with funds donated by the Allmac Trust 2010 in memory of Peter J Love

YANG Jin (China, 1644–1727), A lofty and disengaged recluse in an autumnal pavilion Qing dynasty 1644–1911, hanging scroll; ink and colour on silk. David Jones Fund 2009

SUBTOTAL 2 WORKS

INDIA

Pushpamala N (India, b1956) and Clare Arni (Scotland, b1962), Native women of South India 2000–04, set of ten photographs; manual photographic print on metallic paper (edition of 20). David Jones Fund 2010

SUBTOTAL 1 WORK

JAPAN


Kitagawa UTAMARO (Japan, 1753?–1806), 3 books: Picture book: The laughing tippler vol 1 c1803, illustrated erotic book (shunpon); colour woodblock print; Picture book: The laughing tippler vol 2 c1803, illustrated erotic books (shunpon); colour woodblock print; Picture book: The laughing tippler vol 3 c1803, illustrated erotic books (shunpon); colour woodblock print. Asian Collection Acquisition Fund 2009

SUBTOTAL 4 WORKS

NEPAL

Padmapani c1200s, gilt copper, lapis lazuli, gems and stones. Purchased with funds from the Art Gallery of New South Wales Foundation, the Art Gallery Society of New South Wales Collection Circle and with the assistance of Sam & Sue Chisholm, Geoff & Vicki Ainsworth, Maurice Cashmere, Rowena Danizer AM & Ken Coles AM, Sandra Forbes & Robert Farrar, Brian France AM & Philippa France, Rosly & Alex Hurony, Ray Wilson OAM in memory of James Agapitos OAM, 2010

SUBTOTAL 1 WORK

UZBEKISTAN

Bukhara, Woman’s ‘munisak’ late 1800s, velvet ikat with temple pendant design. David Jones Fund 2010

SUBTOTAL 1 WORK

TOTAL ASIAN ART DEPARTMENT 9 WORKS

European art pre-1900


after Henry Fuseli (England, 1741–1825), 2 prints: Shakespear [sic], Hamlet, Prince of Denmark, act I, scene IV 1796, stipple engraving; Shakespear [sic], King Henry the Fifth, Act II; Scene # 1796, stipple engraving. Parramore Purchase Fund 2009


Lord Frederic Leighton (England, 1830–96), 4 drawings: Drapery study for ‘Cymon and Iphigenia’, black and white chalk on brown paper; Drapery study for ‘Soitude’, black and white chalk on brown paper; Drapery study for ‘Greek girls playing ball’, black and white chalk on blue paper; Drapery study for ‘The bracelet’, with studies of doves for ‘Summer slumber’, black and white chalk on grey-brown paper. Purchased with funds provided by John Schaefter 2009

James GS Lucas (United Kingdom, active 1830–55), The last day of Pompeii 1835, mezzotint with etching and drypoint. Parramore Purchase Fund 2009

John Martin (England, 1789–1854), 47 prints: Adam and Eve hearing the judgment of the Almighty 1831, mezzotint with etching and aquatint; Psalm cxviii 1831, mezzotint with etching; Joshua commanding the sun to stand still 1835, mezzotint with etching; David sparest Saul at Hazliah 1835, mezzotint with etching; Moses breaks the tables 1833, mezzotint with etching; Destruction of pharaoh’s host 1835, mezzotint with etching; The daughter of the pharaoh finding the infant Moses 1833, mezzotint with etching; Belshazzar’s feast 1833, mezzotint with etching; Moses and the burning bush 1833, mezzotint with etching; Fall of the walls of Jericho 1831, mezzotint with etching; The expulsion 1831, mezzotint with etching; The fall of man 1831, mezzotint with etching; Seventh plague 1833, mezzotint with etching; The deluge 1833, mezzotint with etching, The creation 1831, mezzotint with etching; Death of Abel 1833, mezzotint with etching; Fall of Niniveh 1833, mezzotint with etching; The destruction of Sodom and Gomorrah 1832, mezzotint with etching; Fall of Babylon 1833, mezzotint with etching; The fall of the walls of Jericho 1834, mezzotint with etching, The creation 1831, mezzotint with etching; Fall of Babylon 1835, mezzotint with etching; Joshua commanding the sun to stand still 1835, mezzotint with etching; The deluge 1835, mezzotint with etching; The fall of man 1835, mezzotint with etching; Belshazzar’s feast 1826, mezzotint with etching; The eve of the deluge 1842, mezzotint with etching; Satan on the burning lake from illustration to Paradise Lost 1824–25, mezzotint with drypoint; Satan arousing the fallen angels from Illustration to Paradise Lost 1824, mezzotint with drypoint; Pandemonium from Illustration to Paradise Lost 1824, mezzotint with etching; Book 1, line 710 (pandemonium) 1824, mezzotint with etching; The conflict between Satan and death from Illustration to Paradise Lost 1824, mezzotint with etching; Bridge over chaos from illustration to Paradise Lost 1824–26, mezzotint; Pandemonium 1831, mezzotint; The paradise lost of John Milton with illustrations by John Martin [large plate version] 1824–26, 1846, large quarto letterpress hardcover book bound in leather and marbled paper, with 24 mezzotints by Martin; Eve’s dream – Satan aroused from Illustration to Paradise Lost 1824–26, mezzotint with etching; The paradise lost of John Milton with illustrations by John Martin [large plate version] 1834, 1842, large quarto letterpress hardcover book bound in leather and buckram, with 24 mezzotints with etching by Martin; [Robert Montgomery’s ‘The sacred annual: being the messiah, a poem in six books’, with illustrations, including three hand-coloured lithographs by John Martin] 1834, letterpress hardcover book bound in velour and illustrated with hand-coloured lithographs. Parramore Purchase Fund 2009

after John Martin (England, 1789–1854), 14 prints: Sansom carrying off the gates of Gaza 1825–30, mezzotint with etching; Joshua commanding the sun to stand still 1830, lithograph; The fall of man 1825, engraving; Joshua commanding the sun to stand still 1830, engraving; By Babel’s streams we sat and wept 1830, engraving; Belshazzar’s feast 1830, lithograph; The tower of Babel 1830, mezzotint with engraving; Joshua commands the sun 1830, mezzotint with engraving; The plague of darkness 1830, mezzotint with engraving; The destruction of the cities of the plain 1832,
mezzotint with engraving; The deluge (erotic version) 1820s-30s, lithograph; The plains of heaven 1857, hand-coloured engraving; The last judgment 1857, hand-coloured engraving; The great day of his wrath 1857, hand-coloured engraving. Parramore Purchase Fund 2009


Unknown, Belshazzar’s feast (erotic version) 1835–40, lithograph. Parramore Purchase Fund 2009

SUBTOTAL 73 WORKS

Modern and contemporary art

Del Kathryn Barton (Australia, b1972), come of things 2010, synthetic polymer paint, gouache, watercolour and pen on polyester canvas. Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 2010

Petter Callas (Australia, b1952), Lost in translation 1999, computer animation on digital betacam, colour, sound, 6 min. Contemporary Collection Benefactors 2009

Julie Fragar (Australia, b1917), 7 paintings: La to me 2008, oil on board; The sculptor made quite a good woman (get up) 2008, oil on board; Filling in the blanks 2009, oil on board; Looking for d-rect 2003, oil on board; Jump ship jump 2009, oil on board; Thispathholdsnopossibilityofvictory 2009, oil on board; Three meaningless gestures 2009, oil on board. Victoria Marimon Bequest Fund 2010

Louise Hearman (Australia, b1963), 2 paintings: Untitled #1279 2009, oil on masonite. Contemporary Collection Benefactors 2010 with the assistance of Anita and Luca Belgorno-Nettis, Andrew Cameron, Ginny Green, Penelope Seidler and Ray Wilson. Untitled #1304 2009, oil on masonite. Contemporary Collection Benefactors 2010

Rebecca Horn (Germany, b1944), Taille du cœur 1998, boxed portfolio of 12 colour etchings: softground, whiteground aquatint, stipple aquatint and 16 pages of text, title page and colophon. Purchased 2009

Gabriella Mangan (Australia, b1972) and Silvana Mangan (Australia, b1972), 2 videos: Falling possibilities 2009, single-channel video, 20 min 30 sec, 4:3 ratio, colour, no sound; Absence of evidence 2008, single-channel HD video, 8 min 42 sec, 16:9 ratio, colour, sound. Victoria Marimon Bequest Fund 2010

Franz Marc (Germany, 1880–1916), Lowenjagd nach Delacroix 1913, woodcut on chamois tissue-thin laid Japan. Purchased 2009

Linda Marrinon (Australia, b1959), Field Marshal Montgomery 2009, bronze. Henry Salkauskas Art (Purchase) Award 2009

TV Moore (Australia, b1974), 2 works: Nina, me and Ricky Jay 2009, VHS and HDV transferred to DVD 16:9 video projected on its side onto unique wooden frame with inbuilt projection screen and metal suspension pole, stereo sound, 3 min 43 sec (loop). Anne Landa Award 2009; Cabinet of ideas and future visions (cash converters) 2009, mixed media. Anne Landa Award and the Contemporary Collection Benefactors 2009

Oscar Muñoz (Colombia, b1961), Biographies 2002, video installation: 5 colour video projections, sound, metal drail grills. Purchased 2010

David Noonan (Australia, b1969), Untitled 3 2008, screenprinted tute and linen collage. Contemporary Collection Benefactors 2009

Alex Pettindrigh (Australia, b1966), Duke Bluebeard 2009, synthetic polymer paint and ink on linen. Contemporary Collection Benefactors 2010, with the assistance of Geoff and Vicki Ainsworth and James Hill

Justin Trendall (Australia, b1957), Black square 2009, unique screenprint on fabric. Henry Salkauskas Art (Purchase) Award 2009

Ossein Valamahes (Iran; Australia, b1949), Middle path 2008, saffron on paper. Contemporary Collection Benefactors with the generous support of Geoff and Vicki Ainsworth, Stephen Buzacott and Kemsley Brennan, Andrew and Cathy Cameron, Rick Frolich, GrantPerrie, Ginny and Leslie Green, James Hill, Ann Lewis, John Schaeffer, Penelope Seidler and Vivienne Sharpe 2009

SUBTOTAL 23 WORKS

Photography

Eugene Atget (France, 1857–1927), Rue de l’Hôtel de Ville 1921, gelatin silver photograph. Alistair McAlpine Photography Fund 2010

Seung Woo Back (Korea, b1973), 5 type C photographs from the series Blow up 2005–07: Blow up #05 printed 2010; Blow up #07 printed 2010; Blow up #11 printed 2010; Blow up #23 printed 2010; Blow up #91 printed 2010. Purchased with funds provided by the Photography Collection Benefactors 2010

Uta Barth (Germany; United States of America, b1958), Untitled (nw. 4) from the series Nowhere near 1999, diptych: 2 type C photographs. Gift of Geoff and Vicki Ainsworth 2004

Pat Brassington (Australia, b1942), 5 photographs from the series In marble halls 2003, pigment prints: In marble halls #1; In marble halls #2; In marble halls #3; In marble halls #4; In marble halls #5. Purchased 2009


Raoul Hausmann (Austria; Germany; France, 1886–1971), Hedwig Markiewitz-Hausmann 1931, gelatin silver photograph, vintage. Purchased with funds provided by the Photography Collection Benefactors 2010

Rosemary Laing (Australia, b1959), 3 type C photographs from the series A dozen useless actions for grieving blondes 2009: A dozen useless actions for grieving blondes #10; A dozen useless actions for grieving blondes #11; A dozen useless actions for grieving blondes #12. Purchased with funds provided by the Art Gallery Society of New South Wales, the Ruth Komon Bequest in memory of Rudy Komon and the Photography Collection Benefactors 2009

Tracey Moffatt (Australia; United States of America, b1960), 6 photographs from the series Plantation 2009, each a diptych: 2 digital prints with archival pigments, InkAid, watercolour paint and archival glue on handmade Chautara Lokta paper: Plantation (Diptych no 1); Plantation (Diptych no 2); Plantation (Diptych no 3); Plantation (Diptych no 10); Plantation (Diptych no 11); Plantation (Diptych no 12). Purchased with funds provided by the Photography Collection Benefactors 2010

Ian North (New Zealand; Australia, b1945), 2 type C photographs, handpainted with synthetic polymer paint, from the Pseudo panorama. Cazneaux series: no 2 ‘Far flung ranges of the Finders’; Pseudo panorama. Cazneaux series: no 3 ‘Mustering sheep, Finders Ranges SA’. Purchased with funds provided by the Photography Collection Benefactors 2010

Catherine Opie (United States of America, b1961), The blonds; memorial from the series In and around home 2004 printed 2005, type C photograph. Gift of Geoff and Vicki Ainsworth 2009

David Potts (Australia, b1926), 2 dye transfer photographs from the series The London 1953: Part of a mural at the South Bank; Piccadilly Circus. Purchased with funds provided by the Photography Collection Benefactors 2009


Catherine Rogers (Australia, b1952), 2 photographs from the series The culture of the table 2007, Piezo quadtone carbon and colour ultrachrome inkjet prints: Cup; Plate on table edge. Purchased with funds provided by the Photography Collection Benefactors 2009
COLLECTION – GIFTS

Artworks accepted by the Gallery during the year from donors, either from artists, individual donors or philanthropic entities.

Australian art

TONY AMENEO

Tony Ameneiro (Australia, b1959), 3 prints: Location detail I Gymscarlily 2004, etching, printed in black ink with plate tone on chine collé on ivory wove paper; Skull lily no 2 (kangaroo) 2008, lithograph (tusche and crayon), printed in black ink on thin cream tissue, hand-coloured with watercolour and overdrawn in white ink, laid on white wove paper; Swamp wallaby head with SVP 2009, linocut, printed in black ink with chine collé on white wove paper

ART GALLERY SOCIETY OF NSW

Kevin Connor (Australia, b1932), City light, from Redfern 1990, colour lithograph, printed on ivory wove paper

John Firth-Smith (Australia, b1943), Myth 1990, colour lithograph, printed on ivory wove paper

Colin Lanceley (New Zealand; Australia, b1938), The fall of Icarus 1987, colour lithograph, printed on ivory wove paper

John Olsen (Australia, b1928), Bonnard at Le Cannel 1990, etching, printed in green ink on hand-made paper

PHILIP BACON

Rupert Bunny (Australia, 1864–1947), 2 prints: Cradle song I 1894–96, photo lithograph; Cradle song II 1894–96, photo lithograph

SYDNEY BALL

Sydney Ball (Australia, b1933), 3 prints from the series Canto 1964–65: Black centre – canto I 1964, lithograph, printed in black ink on ivory wove paper; Black circle on a white square – canto II 1964, lithograph, printed in black ink on white wove paper; Three quarter time – canto III 1965, lithograph, printed in black ink on ivory wove paper 5 prints: Canto drawing 1966, brush and black ink, coloured crayon, charcoal, on lithograph printed in black ink, on ivory wove paper; Canto no IV 1966, colour screenprint on ivory laid paper; Canto no V 1966, colour screenprint on ivory laid paper; Canto no VI 1966, colour screenprint on ivory paper; Canto no VII 1966, colour screenprint on ivory laid paper

BEQUEST OF FLORENCE TURNER BLAKE

Florence Turner Blake (Australia, 1873–1959), 2 watercolours: Ballroom dance c1920, watercolour on ivory wove paper; Ballroom dance c1920, watercolour on paper

MICHELLE COLLOCCOTT

Michelle Colloccott (Australia, b1945), A lyrical view of Golders Green, London 1995, synthetic polymer paint and collage on canvas

SIR WILLIAM DOBELL ART FOUNDATION

Pam Hallandal (Australia, b1929), Tsunami 2007–09, ink, charcoal, pastel on paper

LEON FINK

Asher Bilu (Israel; Australia, b1936), Soundscape 1979, pigments, polyvinyl butyral resin and casein paint on plywood on hardboard

MICHAEL HOBBS

David van Nuenen (Australia, b1952), Just another picture postcard 1981, oil, synthetic polymer paint, graphite on linen canvas

ANNA GRAY

Len Annois (Australia, 1908–66), North Wales valley 1950, gouache on ivory wove paper

BEQUEST OF THELMA JEAN HILL

Michael Esson (Scotland; Australia, b1950), Fading wishes 1989, pencil, coloured pencil, white gouache on paper

FRASER HOPKINS

Arthur Boyd (Australia, 1920–99), Lion’s head in a cave and rainbow 1969, oil on canvas

GEORGE AND PAMELA JENNINGS

David Strachan (Australia; England, 1919–70), Flowers, lovers and doves c1969–70, oil on canvas

MICHAEL JOHNSON

Michael Johnson (Australia, b1938), That tiger 1986, brush and black ink on white Japanese paper

MICHEL KEMP

Roger Kemp (Australia, 1908–87), 2 sketchbooks: Sketchbook 1960s, spiral-bound sketchbook; 41 drawings; Sketchbook 1970s, spiral-bound sketchbook: 15 drawings

HENDRIK KOLENBERG

Kevin Lincoln (Australia, b1941), Theo Kuijpers 2009, etching, printed in black ink with plate tone on grey wove BFK Rives paper

NOEL MCKENNA

Noel McKenna (Australia, b1956), Very woofy 2008, etching, printed in black ink with plate tone on ivory wove paper

MARGARET HANNAH OLLEY ART TRUST

Cressida Campbell (Australia, b1968), After lunch 2002, colour woodblock and watercolour on white Dutch etching paper
ALAN AND JAN REES

RALPH RENARD IN MEMORY OF HIS SISTER LILIAN RENARD
Sydney Ball (Australia, b1930), Organic landscape 1963, colour lithograph printed in green, grey and brown ink on cream wove paper

JAN RISKE
Jan Riske (Australia; Netherlands, b1932), Locked alignment 2007, oil on canvas

HANS AND PAMELA SCHUTTLE
GW Bot (Australia, b1954), The poet 1996, colour woodcut, printed in brown and black ink on cream BFK Rives paper

Bill Coleman (Australia, b1922), Reclining nude, monotype, printed in brown oil-based ink on cream wove paper

Chris Denton (Australia, b1950), Hidden city 2006, colour lithograph, etching, printed in red ink on BFK Rives paper

Lesley Duxbury (England; Australia, b1950), Of skies tolerably large 1976, pencil on ivory laid paper

Graham King (Australia; Netherlands, b1947), Grandma’s ritual 1995, linocut, printed in black ink on white tissue

Anne Starling (Australia, b1967), Through the trees, woodcut, printed in black ink on ivory paper

KAREN AND GEOF WILSON
Charles Conder (England; Australia, 1888–1909, 4 prints from The carnivale set 1904–06: A dream of Araby 1904–06, transfer lithograph, printed in sanguine ink on ivory laid paper; Fantasie espagnole 1905, lithograph, printed in black ink on ivory laid paper; Hanquin s’amuse 1905, transfer lithograph, printed in sanguine ink on ivory laid paper; La mi-caréme 1904–06, transfer lithograph, printed in sanguine ink on ivory laid paper)

ROBERT YESP
Stephen Killick (England; Australia, b1947), 5 prints: Sea saw 1980, etching, aquatint, scraping back, black ink on ivory wove paper; Fish eating rice 1978, softground etching, aquatint, black ink with plate tone on ivory wove paper; Interior with moon and mirror 1980, aquatint, black ink on ivory wove paper; Walking in the wind 1978, softground etching, aquatint, black ink with plate tone on ivory wove paper; Wildlife strategies 1980, etching, aquatint, scraping back, black ink on ivory wove paper

JUDITH AND KEN RUTHERFORD
Man’s bamboo underwent 1800s, tubular bamboo beads threaded together with cotton, trimmed in light blue silk with button and ties

SUBTOTAL 4 WORKS

JAPAN
DR JAMES HAYES
Utagawa KUNISADA I / TOYOKUNI III (Japan, 1786–1864), 3 prints: Actor Iwai Jozaburo as (?o Gozen c1800–c10, colour woodcut; ôban, Actor Onoe Elizabeth as courtesan Takanosuke and Sawamura Tossho as Ashikaga Yorikane c1815–42, colour woodcut; ôban diptych; Actor Sawamura Tanosuke as courtesan Katsuragi c1861, colour woodcut; ôban

Utagawa KUNIYOSHI (Japan, 1794–1832), 2 prints: Actor Iwai Jozaburo as courtesan Asagai c1805–c10, colour woodcut; ôban, Actor Iway Shijaku as Ofuru of the TX teahouse c1805–10, colour woodcut; ôban

Utagawa KUNIYOSHI (Japan, 1797–1861), Courtesan Motozou(?) of the Darmoya in Shin-Yoshinari, Kyomachi 1-chome c1815–1842, colour woodcut; ôban

Utagawa TOYOKUNI I (Japan, 1769–1825), 3 prints: Actor Iwai Hanshiro as Oystus c1811–13, colour woodcut; ôban; Actor Segawa Michi(?) as geisha (?) c1794–c95, colour woodcut; ôban; Courtesan after bath c1805–c10, colour woodcut; ôban

Utagawa TOYOKUNI II (Japan, 1777–1835), 3 prints: Actor Iwai Hanshiro as Komatsu of Yamatoya

SUBTOTAL 8 WORKS

Aboriginal and Torres Strait Islander art
ANTHONY BOURKE
Michael Riley (Australia, 1960–2004), Untitled (feather) from the series Cloud 2000 (printed later), chromogenic pigment print

SUBTOTAL 1 WORK

TOTAL AUSTRALIAN ART DEPARTMENT 86 WORKS

Asian art
CHINA
AZANONYMY GIFT
Vase with incised narrative scene 1800s, Qing dynasty 1844–1911, ivory

DR JAMES HAYES
LU Zhanyuan (China, active 1920s–30s) calligrapher, Folding fan with landscape painting and poem in seal script 1921, ink and colour on paper

ZHOU Jiwei (China, active 1930s–40s) calligrapher, ZHANG Zhuoxian (China, active 1930s–40s) artist, A folding fan with a landscape painting ‘Sound of pines and the flowing spring’ after Wang Hui (1632–1717) and a calligraphy in seal script 1848, ink and colour on paper

JUDITH AND KEN RUTHERFORD
Man’s bamboo underwent 1800s, tubular bamboo beads threaded together with cotton, trimmed in light blue silk with button and ties

SUBTOTAL 4 WORKS

JAPAN
DR JAMES HAYES
Utagawa KUNISADA I / TOYOKUNI III (Japan, 1786–1864), 3 prints: Actor Iwai Jozaburo as (?)o Gozen c1800–c10, colour woodcut; ôban, Actor Onoe Elizabeth as courtesan Takanosuke and Sawamura Tossho as Ashikaga Yorikane c1815–42, colour woodcut; ôban diptych; Actor Sawamura Tanosuke as courtesan Katsuragi c1861, colour woodcut; ôban

Utagawa KUNIYOSHI (Japan, 1794–1832), 2 prints: Actor Iwai Jozaburo as courtesan Asagai c1805–c10, colour woodcut; ôban, Actor Iway Shijaku as Ofuru of the TX teahouse c1805–10, colour woodcut; ôban

Utagawa KUNIYOSHI (Japan, 1797–1861), Courtesan Motozou(?) of the Darmoya in Shin-Yoshinari, Kyomachi 1-chome c1815–1842, colour woodcut; ôban

Utagawa TOYOKUNI I (Japan, 1769–1825), 3 prints: Actor Iwai Hanshiro as Oystus c1811–13, colour woodcut; ôban; Actor Segawa Michi(?) as geisha (?) c1794–c95, colour woodcut; ôban; Courtesan after bath c1805–c10, colour woodcut; ôban

Utagawa TOYOKUNI II (Japan, 1777–1835), 3 prints: Actor Iwai Hanshiro as Komatsu of Yamatoya c1820–30s, colour woodcut; ôban; Actor Sawamura Tanosuke as (?) c1815–42, colour woodcut; chiban; Tanosuke as Sakatsuya Onoe, Kiugoro as (?), samamotoyo Ichihachi c1820–30s, colour woodcut; ôban

LESLEY KEHOE GALLERIES

Hasegawa Takejiro (Japan) publisher, 2 books: Chirimen book: The story of Japanese ladies’ calendar for 1903 1903, woodblock illustrated crêpe paper; No 3: The man who lost his wife 1887, woodblock illustrated book


Hasegawa Takejiro (Japan) publisher, Chirimen book: The months of the Japanese ladies’ calendar for 1903 1903, woodblock illustrated crêpe paper book

Shinbi Shoin (Japan) publisher, Process of wood-cut printing explained early 1900s, off-set printed book


Unknown (Japan), Handscroll with preliminary drawings for erotic images (Erotic scenes) dated 1725–1780, woodblock illustrated crêpe paper book

SUBTOTAL 23 WORKS

INDIA
DR NIGEL AND MRS NORMA HAWKINS
12 miniatures: (Bird on a roof) 1680, opaque watercolour on paper; (Erotic scene) 1675–1700, opaque watercolour on paper; Asavari Ragini 1600s, opaque watercolour
on paper; Asavari ragini 1600s, opaque watercolour on paper; Goddess 1785, opaque watercolour on paper; Gopis approach Krishna 1600s, opaque watercolour on paper; Hol festival 1750–1800, opaque watercolour on paper; The holy family 1780–1800, opaque watercolour on paper; Illustration to the Bhagvata Purana (Krishna fluting; gopis bathing) 1650, opaque watercolour on paper; Lady sowning 1850, opaque watercolour on paper; Prince and mistress and child 1620, opaque watercolour on paper; Tanka ragini c1700–50, opaque watercolour on paper; four lines of black nagari script on yellow panel

Deccan, Gujari ragini c1750, opaque watercolour on paper; Jaipur, Rajasthan, Gujari ragini 1760, opaque watercolour on paper; six lines of nagari script Kangra, Punjab Hills, Raja on elephant 1800s, watercolour on paper

Mewar, Rajasthan, Rana Jagat Singh II and Pratap Singh II c1740–50, opaque watercolour on paper; Central India, 3 miniatures: Desvarati ragini early 1800s, opaque watercolour on paper; Laiti ragini early 1800s, opaque watercolour on paper; A prince enthroned 1600s–1700s, opaque watercolour on paper

Rajasthan, 4 miniatures: Asavari ragini late 1600s, opaque watercolour on paper; five lines of black nagari script on yellow panel; Maharaja with bow and arrow [archer] 1700s, opaque watercolour on paper; Portrait of woman on terrace, opaque watercolour on paper; Procession of prince visiting yogi in mountain, opaque watercolour on paper

Bundi, Rajasthan, Gujari ragini c1680 opaque watercolour on paper; nagari inscriptions on yellow panel; Hyderabad, Andhra Pradesh, Prince Sikandar Jah of Hyderabad c1790–1800, opaque watercolour on paper; two panels of naskh script

JIM MASSELOS
Short choli (blouse) 1900s, embroidered silk

Cutch, Gujarat, 2 textiles: Choli made of genuine zari (gilt silver thread) 1900s, kinkhab weaving with multi-colour silk inlay and metal thread; Casual choli (blouse) worn by queen 1900s, embroidered silk

SUBTOTAL 28 WORKS

MYANMAR

MRS FULLERTON

Palm leaf manuscript of Abhiohamma c1880, manuscript of more than 200 palm leaves (lta) incised with stylos, rubbed with lampblack, gold trim, 2 wooden bookends with original woven cord and cloth wrapping

SUBTOTAL 1 WORK

PERSIA

DR NIGEL AND MRS NORMA HAWKINGS

1 miniature and 5 paintings; An old man bewitched c1560, opaque watercolour on paper; verso 14 lines, double-column, fine black nasta’lq script; Bahram Gur shooting two asses, left side of a frontispiece from a manuscript of the Haft Paika late 1500s, opaque watercolour on paper; Bahmarbun enthroned 1460, opaque watercolour on paper; Leaf from a Shahnama 1600s, opaque watercolour on paper; Leaf from a Shahnama [Kings conversing], opaque watercolour on paper; A prisoner brought before Anushirvan [Buzurjmihr sits to left of throne], folio from a manuscript of Ferdowsi’s Shahnama c1480, opaque watercolour on paper; text in 4 columns of 27 lines of nasta’lq script

SUBTOTAL 6 WORKS

VIETNAM

KEN AND JUDITH RUTHERFORD

Rank badge for 3rd rank civil official – rooster 1850–1900, embroidered silk with gold thread

SUBTOTAL 1 WORK

TOTAL ASIAN ART DEPARTMENT 62 WORKS

European art pre-1900

PROFESSOR VIRGINIA SPATE

Honore Daumier (France, 1808–79), Victor Hugo 1849, lithograph

James GS Lucas (United Kingdom, active 1850–55), after Horace Vernet (France, 1789–1863), 2 prints: Mzezapa and the wolves 1831, mezzotint; Mzezapa surrounded by horses 1831, mezzotint

SUBTOTAL 3 WORKS

Modern and contemporary art

GEOFF AND VICKI AINSWORTH

Callum Morton (Canada; Australia, b1965), Screen #4 charged up 2006, wood and synthetic polymer paint

LEO ERB

Leo Erb (Germany, b1923), 2 paintings: Line relief, thick 1978, synthetic polymer paint on wood; Line relief, thin 1978, synthetic polymer paint on wood

SUE GRIFFIN

Lindy Lee (Australia, b1954), Zip zero ztich 1995, synthetic polymer paint, oil and wax on board, 25 panels

JOHN KALDOR FAMILY


JAMES LITCHFIELD

Imants Tillers (Australia, b1950), Once upon a time 2009, synthetic polymer paint, gouache on 90 canvases boards, no 83514–83603

ROSS MELLICK

Ross Mellick (Australia, b1994), Painting on shaped canvas no 5 1988, natural pigment, PVA glue and tar on canvas

JULIE RAY

Julie Rrap (Australia, b1950), 2 prints from the series Soft targets 2004, pure pigment prints on acid-free rag paper: Yaw; Fish-tailing

SUBTOTAL 12 WORKS

Photography

Simryn Gill (Singapore; Malaysia; Australia, b1959), Run 2006 printed 2008, 1 type C photograph and 4 gelatin silver photographs. Donated through the Australian Government’s cultural gifts program

HENRY ERGAS

Grant Beran (New Zealand, b1967), 2 photographs: After the annunciation (silver pixels) 2005, unique photo-chemical drawing on photographic paper; finer and finer 2005, unique photo-chemical drawing on photographic paper

Elaine Campaner (Australia, b1969), 3 photographs: Flordland 2007, pigment print; The lookout the three sisters, Katoomba 2007, pigment print; The winter of our discontent 2006 printed 2007, pigment print

3 photographs from the series The new testament as understood by small children 1999 printed 2007, pigment prints: The baptism; Jesus the good shepherd; John the baptist

Ben Cauchi (New Zealand, b1974), 5 photographs: The dead lake, Fiordland 2002 printed 2006, type C photograph; The final day 2006, tintype; Milford Sound from beneath Mitre Peak, Fiordland 2002 printed 2006, type C photograph; Reverse self portrait 2006, ambrottype; Three lies 2006, ambrottype

Brett East (Australia, b1969), Vanitas II 2007, type C photograph

Richard Maloy (New Zealand, b1977), 5 type C photographs: Blue arm 2000; Diana and Charles 2002; Mask #1 2004; Tape leg 2000; Tape nose 2000

Composition no 2 2005, 6 type C photographs.


Layla Rudneva-Mackay (New Zealand, b1977), 3 type C photographs: She told me smiling, we live on the other side of the ford. On the other side of the ford lies Kupe’s kumara patch 2006; Untitled 2007; We stand with the trees that are long, paced out and planted We are like the trees? That are long paced out and planted 2006

Hamish Tocher (New Zealand, b1979), 2 photographs from the series Scenes from the life of Christ 2002–03 printed 2006, Lambda prints: Annunciation; Doubting Thomas


3 photographs from the series Resssemblances parantes II 2005 printed 2007, inkjet prints: Resssemblances parantes II (Velasquez Vutton); Resssemblances parantes II (Frick St Francis); Resssemblances parantes II (Caravaggio annunciation)
COLLECTION – LOANS

* Renewed loans

Works lent to the Gallery

*ACE BOURRIE
Michael Riley, Untitled (Feather) 2000 printed later, chromogenic pigment print
COMMONWEALTH BANK OF AUSTRALIA
Y shin, Kanzan and Jittoku, single six-fold screen, ink on silver ground
DROGA 8 COLLECTION
ZHANG Xiaogang, Big family no 4 2007, oil on canvas
JOHN KALDOR FAMILY
Vanessa Beecroft, VB40.070. VB.POL 1999, digital type C photograph
Vanessa Beecroft, Untitled XII (No 3) 2001, type C photograph/Diasec
Gary Hill, Dislocation 1981, single-channel video installation: modified 14-inch black-and-white monitor, metal stand, laserdisc player, laserdisc
Donald Juudd, Untitled 1975, Douglas Fir plywood in six units
Michael Landy, Common dandelion 2002, etching, Feverfew 2002, etching; H.N.Y. Self-destroying work of art 2006, oil stick on paper; Michael Landy’s (Lifestyle) destruction of personal property 1998, pen and ink on paper; Michael Landy’s (Lifestyle) household contents 1998, pen and ink on paper, Drawing (0) 2007, charcoal on paper; Painting (1) 2007, paint on metal; Sculpture 2007, paint on metal; Singing of the fairies I 2004, crayon on paper
Les Levine, Environmental photo project 1969–70, gelatin silver photographs, felt-tip pen on paper, camera

Sol LeWitt. Three-part variations on three different kinds of cubes – elements for serial projects: 2 2 3 (4 parts) 1975, baked enamel on steel; Pyramid 2005, painted wood; Rectangle – open 1977, painted wood; All top combinations of arcs from four corners and four sides, straight not-straight and pole, strong. In cadrations 1977, ink and pencil on paper; Form derived from a cube 1982, pencil on paper; Form derived from a cube 1982, pencil on paper; Irregular grid 2002, gouache on paper; Tangled bands 2002, gouache on paper; Tangled bands 2002, gouache on paper
Richard Long. A moved line in Japan 1983, screenprint; Circle in Africa 1978, gelatin silver. photograph, coloured pencil on board; Sydney Harbour driftwood 1977, driftwood, 16 pieces
Barry McGee. Untitled (man with baseball hat) 2000, housepaint on metal, 70 panels
Nam June Paik. TV celo 1976, transparent synthetic polymer resin, television monitors, video tape and player, wood, mixed media; Kaldor candle 1998, closed circuit camera, tripod, 3 empty metal TV shells, 2 27-inch TV monitors, 2 VHS videotapes, candles; TV birds 1976, coloured pencil on paper, 12 panels; TV faces 1976, coloured pencil on paper, 12 panels
Ugo Rondinone. SIEmdden NOIZWANGISTA/JANUARDZWETWAENDZWEIUNDNULL 2000, ink on paper, wooden frame, plexiglass plaque withcaption; FUENZHENTIPFEBRUIZCHETEIZAUSENDZWEI2002, ink on paper, wooden frame, plexiglass plaque with caption; SIEBERJULIIZWEI/7AUSENDZWEIUNDNULL 2000, synthetic polymer paint on canvas; What Do You Want? 2002, wood, mirror, plaster with 24 speakers & 1 cd-audio
Peter Rostovsky. Epiphany model: the panter 2004, oil on linen, super-sculp spot, wood, plastic, paper, flocking, acrylic
Frank Stella. Untilled 1965, synthetic polymer paint on canvas, camera
Ian Fairweather, Siris 1955, gouache on cardboard

Godfrey Miller, Female torso c1960–c62, pewter

Mike Brown, Cubist op art special 1965, synthetic polymer paint on plywood

GLASSHOUSE ARTS, CONFERENCE AND ENTERTAINMENT CENTRE
Port Macquarie Regional Gallery
10.12.09–17.01.10

Ernesto Neto, Just like drops in time, nothing 2002, textile, spices

SH ERVIN GALLERY
Nicholas Harding: drawn to paint 15.01.10–07.03.10
Nicholas Harding, Eddy Avenue (3) 2001, black ink on two sheets on white wove paper; St Paul's Place, Redfern, 1993–95, oil on canvas on hardboard

CALOUNDRA REGIONAL GALLERY
Lawrence Daws: the promised land Caloundra Regional Gallery
20.01.10–07.03.10

Queensland University of Technology Art Museum
29.04.10–27.06.10

Redcliffe Regional Art Gallery
07.07.10–07.08.10

Tweed River Regional Art Gallery
13.08.10–26.09.10

Gladstone Regional Art Gallery
10.01.10–30.10.10

Hervey Bay Regional Gallery
06.12.10–31.01.11

Perc Tucker Regional Gallery
07.02.11–10.04.11

Noosa Regional Gallery
22.04.11–08.06.11

SH Ervin Gallery
25.06.11–01.08.11

Wollongong City Art Gallery
01.08.11–30.10.11

Lawrence Daws, Night sea journey 1994, oil on canvas; Summer landscape 1994, oil on canvas

NGV: INTERNATIONAL
Ron Mueck
NGV: International
22.01.10–18.04.10
Gallery of Modern Art
08.05.10–01.08.10
Christchurch Art Gallery
30.09.10–23.01.11

Ron Mueck, Untitled (old woman in bed) 2000–02, mixed media

AUSTRALIAN NATIONAL MARITIME MUSEUM
17.02.10–17.02.15

Arthur Burgess, First Australian Fleet-unit 1914, oil on canvas

CARRICK HILL
Horace Treverny
07.03.10–27.06.10
Horace Treverny, Aldinga pines c1945, oil on canvas; Willunga landscape c1947, oil on hardboard

NATIONAL PORTRAIT GALLERY
02.04.10–31.12.11
Phil May, Livingston Hopkins c1888, plaster
William Dobell, Sir Robert Menzies 1960, oil on hardboard
Derwent Wood, Alan Ingham 1919, bronze

STANTHORPE REGIONAL ART GALLERY
Thomas Spence: 35 years of expressing the inexpressible 16.04.10 – 03.06.10
Thomas Spence, The roofs of Oxford Street, Taylor Square, 1993, pencil, charcoal, pen and black ink, pen and green ink, silver glitter, scraping out

NATIONAL GALLERY OF AUSTRALIA
Reciprocal loan for Paths to abstraction 1867–1917 01.05.10–31.06.10
ERNST LUDWIG KIRCHNER
Three bathers 1913, oil on canvas
Max Beckmann, Mother and daughter 1948, oil on canvas

BIENNALE OF SYDNEY
THINGS OF DISTANCE: Songs of Survival in a Precarious Age Museum of Contemporary Art 12.05.10–01.06.10
Shirazeh Houshiary, Unknowing 2002, Aquacryl and graphite on canvas

LAWRENCE WILSON ART GALLERY,
UNIVERSITY OF WESTERN AUSTRALIA
Space-matter-colour, Brian Blanchflower: paintings from four decades
Brian Blanchflower, London stone / southern heat, 1983, synthetic polymer paint, chalk, olistick on flash canvas

THE ARTS CENTRE (MELBOURNE)
Sight and sound: music and abstraction in Australian art 12.06.10–19.09.10
Roy de Maistre, Colour keyboard c1919, oil, pencil on cardboard

FURNISHING LOANS
LOWY INSTITUTE
Howard Ashton, Jamieson Valley 1931, oil on canvas
Will Ashton, The Cornish coast 1932, oil on canvas; Kasciuko, oil on canvas
John Brack, In the corner 1973, oil on canvas
Charles Bryant, Quayside, St Ives, Cornwall, oil on canvas on paperboard; Low Iloe, St Ives, oil on canvas

Charles Bush, Landscape near Tarquinia, Italy 1952, oil on hardboard

Cris Canning, Waratun in a green jug 1999, oil on canvas
Kevin Connor, Man on stars 1963, oil on hardboard
Eugene Crick Claux, Street scene, oil on canvas

Lawrence Daws, Poinciana tree I 1991, oil on hardboard; The recluse 1997, oil on canvas
Russell Drysdale, Rocky landscape early 1960s, oil on canvas
Sal I Herman, Lane at the Cross 1946, oil on canvas on plywood

Michael Kmit, Woman and girl 1957, oil on hardboard
Charles Lloyd Jones, Afternoon light 1941, oil on canvas on paperboard

Dora Meeson, Thames at Chelsea Reach, oil on canvas

Syrnne Nolan, Elephant 1963, synthetic polymer paint on hardboard; Art hills, Australia, 1950, synthetic polymer paint on hardboard

Douglas Pratt, The old toll house, Rushcutters Bay 1959, oil on canvas

Max Ragless, Second valley 1954, oil on canvas

Albert Rydge, Morning in Neutral Bay 1965, oil on hardboard

Paquito Sabraten, Australian wildflowers 1990, oil on canvas

Jeffrey Smart, Parkland 1950, oil on canvas

Lance Solomon, Country lane 1947, oil on canvas on hardboard

NEW SOUTH WALES PARLIAMENT HOUSE
Jean Appleton, Bush things 1951, oil on paper on paperboard

Arthur Boyd, Midday, the Wimmera, oil on canvas on plywood

John Eldershaw, Tilba Tilba (NSW) oil on canvas

Eleoth Gruner, Bondi Beach c1912, oil on cardboard

Pro Hart, At the trots, oil on hardboard

Hans Heysen, Delphiniums and lilacs 1924, oil on canvas

James R Jackson, Little boats, Middle Harbour 1946, oil on canvas on paperboard; Summer day, Mona Vale, oil on canvas on paperboard

Justin O’Brien, (Still life with fruit, flowers, ewers and statue), oil on paper on hardboard

Sydney Long, Reflections, McDonald River, oil on canvas

Perce Lindsay, Late afternoon, autumn c1937, oil on canvas on hardboard

Seymour Lucas, The King’s rival 1901, oil on canvas

Charles Meere, Brickworks at Bexhill, Lismore 1958, oil on canvas on plywood

Dora Meeson, Ville Franche-Sur-Mer oil on linen

James Muir Auld, Winter morning, oil on canvas on paperboard

Margaret Preston, Rose and banksia 1936, oil on canvas

Tom Roberts, Trawool landscape 1928, oil on canvas on cardboard; On the Timbarra – Reek’s and Allen’s sluicing claim, oil on canvas on hardboard

Arnold Shore, Still life 1940, oil on canvas

Lance Solomon, Summer, oil on canvas on hardboard

Rhys Williams, Ripples in the bay, oil on canvas on plywood

SBS TELEVISION
Peter Schipperheyen, Maschera Maschio 1991, carrara marble; Maschera Femina 1991, carrara marble
Staff, Volunteers and Interns

Staff

as at 30 June 2010

Director and chief curator
Edmund Capon AM, OBE, M Phil

Executive personal assistant to the director
Liza Cranley BA (Hons)

Curator, special exhibitions
Terence Maloney BA (Hons), Dip Art and Design

Benefaction manager
Jane Wynen BA LLB

Development coordinators
Lesley Anderson BA Adv Cert
Fiona Barboutti BA, Dip Ed, MA

Head of business development
Leith Brooke BA (Comm) (on maternity leave)

Business development executives
Penny Cooper BA (Art History) (on maternity leave)
Clare Temple

Business development assistant
Susie Rugg

Marketing director
Belinda Hanahan B Comm

Media relations managers
Susanne Briggs Assoc Dip B Studies Dip Counselling
Claire Martin BA (Hons), Dip Marketing

Marketing manager
Kylie Wigram BA (Visual Arts), B Comm (on maternity leave)

Online producer
Francesca Ford

Tourism and marketing coordinator
Molly Waugh BA (Comm)

Marketing executive
Sangeeta Chandra

Assistant director, curatorial services
Head curator, Western art
Curator, international modern and contemporary art
Anthony Bond OAM B Ed (Hons)

Curatorial assistant
Macushla Robinson

Registrar, collections system integration
Jesmond Calleja BA

Coordinator, study room
Deborah Jones BA, Grad Dip (Museum Studies)

Matthew Cox BA (Indonesian Studies), MA (Art History and Theory)

Manager, copyright and curatorial research
Donna Brett BA (Visual Arts), MA (Art History and Theory)

Copyright and image coordinator
Michelle Andringa BA (Art History), MA (Fine Arts)

Copyright and image assistant
Tracey Keogh

Senior curator, European art, pre-1900
Richard Beresford BA (Hons), MBA, PhD

Curator, European prints, drawings and watercolours
Peter Raisis BA (Hons)

Senior curator, contemporary art
Wayne Tunncliffe BA (Hons), MA, M Art Admin

Assistant registrar (curatorial), Western art
Judy Peacock BA, Grad Dip App Sc, M Art Admin

Curator, contemporary art
Natasha Bullock BA (Hons), Grad Dip (Art curatorship and Museum Management), MA

Senior curator, photography
Judy Annear BA

Assistant curator
Elizabeth Maloney BFA, Grad Dip Mus Studies

Research assistant
Karen Anne Coleman BA, B Art Theory

Head curator, Asian art
Jackie Menzies OAM, BA (Hons), MA

Senior curator, Chinese art
Yang Liu BA, MA, PhD

Curator, Japanese art
Khanh Trinh BA, MA, PhD

Senior curator, Asian programs
Ann MacArthur BA (East Asian Studies), M Intl Mgmt

Assistant registrar (curatorial), Asian art
Natalie Seiz BA (Hons), M Art Admin

Research assistants
Chye Lim

Yingying Mai M Art Admin M Art and Design Education

Head curator, Australian art
Barry Pearce Dip Art Ed

Senior curator, Australian art
Deborah Edwards BA (Hons), M Phil

Assistant curators, Australian art
Denise Mimmochi BA (Hons), MA (Art History and Theory)

Natalie Wilson BA (Visual Arts), MA (Art History and Theory)

Assistant registrar (curatorial), Australian art
Emma Collerton BA (Visual Arts), M Mus Studies

Senior curator, Australian prints, drawings and watercolours
Hendrik Kolenberg

Curator, Australian prints
Anne Ryan BA (Hons), M Art Admin

Assistant curator, Australian prints, drawings and watercolours
Helen Campbell BA (Hons), Grad Dip (Museum Studies)

Senior curator, Aboriginal and Torres Strait Islander art
Hetti Perkins BA

Curators, Aboriginal and Torres Strait Islander art
Cara Pinchbeck BA (Visual Arts), MA (Visual Arts)

Jonathan Jones BA (Fine Arts)

Coordinators, Aboriginal programs
Amanda Peacock BA (Visual Arts), Dip Ed

Ashlie Hunter BCA (Visual and Performing Arts)

Head, library services
Steven Miller BA (Hons), B Theol, Grad Dip IM (Arch)

Senior librarian/technical services
Kay Truelove BA, Dip Lib

Librarians
Vivian Huang B App Sc, LIM Assoc Dip Arts
Robyn Loeuey BL Arch, Grad Dip IM (Lib)

John Tse

Archivist
Eniko Hidas BA (Fine Arts), BVA, Dip Lib Tech

Head, public programs
Brian Ladd Dip Fine Art, Dip Ed

Senior curator, public and tertiary programs and Art After Hours
Sheona White BA, PGDipVis Arts

Public programs coordinator
Josephine Touma

Coordinator, contemporary art public programs
Alexandra Gregg BA, MMSI, MA

Art After Hours coordinator
Ashlie Hunter BCA (Visual and Performing Arts)

Senior coordinator, K-6 schools and family programs
Victoria Collins MA, BA (Hons), PGCHE, Nat Dip

Coordinator, 7–12 education programs
Leeanne Garr BEd (Visual Arts)

Managers, information
Jonathan Cooper Dip Art Ed
Kirsten Tilgais BA (Comm)

Information assistant
Olivia Shimeld

Access and K-6 programs coordinator
Danielle Gullotta

Coordinator, gifted and talented programs
Sheryl Ryan MEd (Gifted and Talented), PGD, FA Ed

Coordinator, Open Gallery and Art/Into-Ni

Louise Halpin

Clerical manager
Camilla Shanahan

Bookings officers
Zoe Cooper
Susie Rugg

Image librarians
Nelia Justo

Dot Kolenbtsa Dip Visual Arts, Grad Dip Visual Arts (on leave)

Coordinator, Brett Whiteley Studio
Alec George Dip Ed

Administrative assistant, Brett Whiteley Studio
Zoe Cooper

Visitor services officer
Catherine Reynolds

Manager, AV services
Laurence Hall BA (Comm)

Coordinators, AV services
John Harman

Mark Taylor

Film program coordinator
Robert Herbert

Senior conservators, paintings
Paula Dredge B App Sc (Cons), BA (Fine Arts) (on leave)

Stewart Laidler Dip Cons

Conservators, paintings
Simon Ives

Andrea Nottage (on maternity leave)

Senior conservator, works on paper
Carolyn Murphy BA, Grad Dip (Museum Studies), B App Sc (Cons), MA (Writing)

Conservator, works on paper
Analyise Treacy BA (Hons), MA (Fine Art Conservation)

Conservator
Sarah Bunn

Senior conservator, objects
Donna Hinton MA App Sc (Cons), Dip Museum Tech

Conservator, objects
Kerry Head

Senior conservator, frames
Malgorzata (Margaret) Sawicki BA (Cons), MA App Sc (Malt Cons), PhD

Appendices 09–10

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Conservators, frames
David Butler
Barbara (Basia) Dabrowa MA (Cons)
Senior conservator, Asian art
Yang Yan Dong
Conservator
Lisa Charleston
Assistant conservators
Thomas Langlands
Nick Strike MA (Visual Arts)
Senior registrar, collections
Emma Smith BA, Grad Dip Dec Arts
Registrar, collections
Amanda Green BA, Dip (Prehistoric and Historical Archaeology), Grad Dip (Museum Studies)
Registrar
Brent Willisson BA (Visual Arts)
Assistant registrars
Caroline Geraghty
Paul Sally
Nick Strike MA (Visual Arts)
Assistant registrars, relocation
Kyle Ashpole
Graeme Robinson
Head, photographic studio
Jenni Carter
Photographers
Felicity Jenkins
Diana Panuccio (on leave)
Mim Stirling
Carley Wright BA (Photography)
Deputy director
Anne Flanagan Dip Int Design, Dip Ed, Dip Ed Vis Arts
Senior exhibitions manager
Erica Drew BA (Hons)
Curator, special exhibitions
Jacqueline Strecer BA (Hons), PhD
Exhibitions assistant
Diane Wiercinski BA (Fine Arts)
Exhibitions project officer, installation
Stefanie Tarvey
Senior registrar, exhibitions
Charlotte Davy BA (Art History), Adv Dip (Fashion Design)
Registrar, exhibitions
Charlotte Cox BA, Grad Dip (Works of Art)
Assistant registrar
Lauren Parker BA (Comm), BA (Int Studies), M (Museum Studies)
Project officer, relocation
Anne Treagle
Ticketing supervisors
Chris Aronsten
Carmel Crisp
Ticketing officer
Prue Watson
Print production manager/studio coordinator
Cara Hickman B Sc (Arch)
Multimedia designer
Jo Hein
Senior graphic designer
Alineae Caírs
Graphic designers
Karen Hancock
Mark Trzopak
Manager, building services
Phil Johnstone
Manager engineering services
Ray Cunico Adv Dip Mech Engineering
Maintenance officer
Rob Schumacher
HVAC plant technicians
Julio Angulo
Guiseppe Geranio
Trade assistant
Lindsay Drummond
Senior lighting technician
Simm Steel
Senior installation technician
Nikolaus Rieth
Installation officers
Mary-Anne Comford
Brett Cuthbertson
John Freckleton
Peter Tsangarides
Stores officer
Steve Peters JP
Stores assistant
Alyosha Pearce
Senior display technician, carpentry
Bill Viola
Senior display technician, painting
Michael Brown
Display technicians, carpentry
Gary Bennett
Luke James
Ram Mudalair
Display technicians, painting
Daniel Green
Alan Hopkinson
Theodore Tsanidis
Assistant director, finance and resources
John Wicks FCPA, B Bus (Accounting)
Project officer
Jackie Bullons
Financial controller
Surangani Kulasinge B Bus, FOMA, CPA, AIB, IMS Dip
Accounts payable supervisor
Graeme Callaghan
Accounts payable clerk
Maria Montenegro
Management accountant
Bernadine Fong B Bus (Banking and Finance)
Accounting clerks
Rita Bruglio
Viva Chelvadurai
Manager, information and technology
Maurice Cirnigliaro M Bus (IT)
Manager, network operations
Theo Papalimperis
Front of house systems manager
Deepak Duhan B Mc (IT) MBA
Help desk officers
Adam Dunn
Roseann Papalimperis
Manager, human resources
Jenny Albert
Manager, safety and workforce planning
Donna Grubb
Human resources coordinators
Daniel Shean B App Ec, B Mgt (Employment Relations)
Kimberley Milicevic
Manager, administration and strategy
Trish Kernahan
Administration services supervisor
Louise Fischer BA, MA
Administrative support officer
Deborah Spek
Manager, retail and publishing
Richard Harling BA (Hons)
Retail operations manager
Rebecca Alport
Book buyer and stock control
Denise Faulkner BA (Fine Arts)
Product developer
Maryanne Marsh
Wholesale and children’s books
Cassandra Willis
Wholesale stock and sales officer
Lynne Barwick BA (Visual Arts), MA (Writing)
Stock and sales officer
Daniel McCready
Stores officer
Beynn Wilkinson
Venue manager
Caroline Harvey
Venue coordinator
Karen Shapiro-Lee (on maternity leave)
Information desk supervisor
Jeanette Klease (on maternity leave)
Receptionists
Michelle Bermiman BA (Hons), Dip HE
Candice Reid-Latimer
Information officers
Minette Brewis
Lucinda Chambers
Kate Dorough
Tracey Keogh
Lisbeth Star
Head, security and Gallery services
Anthony Morris
Security supervisor
Bryan Reynolds
Security officers
David Anderson
Matthew Bates
Emilio Cruz
Thomas Fielding
Simon Gavaghan
Karandeep Gill
Telly Linakis
Milorad Linjakovic
Valita Manu
Dane McIntosh
David Paine JP
Robert Partridge
Hudson Qureshi BE
John Saleh
James Uttao
Lorraine Xuereb
Team leaders, Gallery services
Kuldeep Duhan
Janak Kadian BA
Robert Milne
Sheila Weir
Gallery officers
Arian Arghandewal
Samil Baket
Ian Bolt
Arthur Boucas
Alan Boyd
Kevin Callope
Anthony Caracoglia
Murray Castles
Ana Crespi
Romeo Domingo
Terry Forde
Kathryn Glasgow
David Grech
Brian Hope-Johnstone
SheraJ Hundal
Rita Ibrahim
Peter Karamanis
John Kavallaris
Rajesh Kodwani
Juan Lira
Ramon Lozada
Steven Lyons
Manish Malik
Shuart Matheson
Jamil Mati
Emil Mattljan
Kevin Nguyen
Ray Nguyen
Roger Parrwell
Gregory Petterson
Dominique Pirrie
Stephen Ransome
Peter Rawlins
Debashis Ray
Sharat Sharma
Lisa Siale
Joan Standfield
Russell Ward
Gisela Weber
Volunteers

**VOLUNTEER GUIDES**

Rosaline Blackshaw, guides coordinator 2010

Dale Amir; Jan Angus; Margaret Anthony; June Armitage; Phillipa Bard; Pamela Barr; Robyn Bathurst; Annabel Baxter; Janet Bell; Carolyn Bethwaite; Dale Bird; Jenny Birt; Vicki Brown; Cathy Cameron; Lisa Campbell; Licia Cattani; Bella Church; Susie Clark; Liz Crenigan; Sally Cullen; Lorraine Davids; Jackie Deiana; Mary De Mestre; Ro Dermody; Sue Dominguez; Jill Dunlop; Patricia Elliott; Diane Everette; Louise Fennel; Gwen Ferguson; Judy Friend; Pam Fuller; Cara Ne Fontina; Jennifer Gardiner; Mary Lou Gilbert; Deirdre Greatorex; Alison Gross; Callie Guinness; Jennifer Harrison; Annie Herron; Shirley Hillman; Helen Holmes; Roslyn Hunyor; Mary Huxtable; Margot Johnston; Diane Kempson; Jill Kloster; Kay Knight; Pat Kreultier; Dorothea Labone; MeriLane; Jenny Latham; Shirley Lilenthal; Sue Lowes; Fiona Loxton; Angela Luessi; Susan Ma; Juliet McConachie; Frances McNally; Cherry McWilliam; Lesley Millar; Gwyneth Morgan; Janet Morse; Les Moseley; Maureen Murphy; Diana Northeide; Dianne Otley; Mandy Palmer; Wendy Payne; Philippa Penman; Carolyn Penn; Keith Potter; Caroline Presland; Dyls Rehnam; Pamela Rec; Pam Rogers; Christine Rustamzadeh; Louise Samer; Pauline Sayle; Lilli Scott; Beverley Shea; Beatrice Sochan; Denette Spacie; Fiona Stiff; Caroline Storh; Dorinda Sullivan; Jennifer Sutton; Susan Swan; Jill Thompson; Prue Todd; Lee Tredinnick; Jan Tydd; Patricia Wilson; Mary Woodburne; Brenda Woods; Linda Zumamer

**COMMUNITY AMBASSADORS**

Lixiana Chan; Simon Chan; Jean Chen; Aiko Hagivara; Daisy Hsu; Hiromi Kamosaka; Elizabeth Kao; Hisaea Kobayashi; Sonia Kuo; Naoko Lambert; Jean Lee; Jennifer Mok; Kiaro Monika Murray; Franklin MY Nieh; Kana Nishinuma; Angelique Oyang; Keiko Parsonson; Helen Wong; Janet Wu; Sharon Xie; Nahomy Yoshizawa

**TASK FORCE**

Robin Amm AM, Task Force coordinator 2010

Dianne Adams; Betty Allerton; Jan Anderson; Julie Apps; Greta Archbold-Lawoff; Ruth Attwood; Meredith Aveling; Julia Baldo; Jennifer Barnes; Linda Barnes; Philippa Beeston; Diana Berlyn; Anne Blofield; Georgie Blythe; Joyce Botta; W S Boug AOM; Pamela Boug; Penelope Bowen; Susan Boyd; Valda R Brook; John Buchanan; Geraldine Bull; Susan Bye; Wendy Canning; Jennifer Careey; Annnette Carlisle; Mary Casey; Brenda Chad; Charity Fran; Susan E Charlton; June Cathfield; Maria Ciucito; Jill Clapin; LCearl; Annie S Clarke; Rhonda Clasper; Gabrielle Cousins; Margaret Cunningham; Patricia A Curtis; Susan Daidwist; Dianne Dalton; Beverley Darby; Ann Dawson; Francine de Valence; Gail Dendle; Lynette D M Denning-Franklin; Charlotte Mary Dippom; Beverley Driver; Anne Doherty; Janet Donn; Judy Duff; Ann Dusclhetta; P Caroline Eburn; Judy Embrey; Dale Falconer; Ingrid Farago; Eva Fehrer; Yvonne Fell; Coralee Ferguson; Carol Ann Forsythe; Chris Frewer; Kitty Gassner; Yvette Geczy; Phil Good; Patricia Governor; Leonie Gratton; Lyn Gray; Sheila Greenberg; Man-Farnes Greene; Mary Grice; Beverley Griffiths; Kirsten Grosow; Janette Habel; Aiko Hagivara; Ben Hall; Simone Hancock; Carmella Harding-Farelleng; Averi Hargreaves; Jocelyn Harris; Susan Hartigan; Eva Havas; Frances Heller; Ann Henderson; Mary Hillier; Carol Hoare; Margaret Hunt; Madeline Hunter; Teresa Jakubesk; Patricia James; Heather Jeffs; Jennifer Jenkins; Felicita Jennings; Patricia Grace Johnson; Dennis Johnson; Karen Johnston; Margaret Johnston; Sandra Jones; Nita Jones; Rhonnie Joyce; Donna Anne Kelly; Suzanne Kemp; Vere Kenny; Juliette Khouri; Ursula Knight; Egmont Lademann; T Lademann; Amy Lee; Roslyn Luger; Gay Lysenko; Laura Lyubomirsky; Kristene Mackenzie; Lesley Mackintosh; Suzanne Mandelberg; Pascale Marguerita; Margaret Marshall; Barbara Martin; Jan McClelland; Raymond J McDonald; Robin McIntyre; Margaret McLellan; Ann McLeod; Marlene McPherson; Heather Mead; Emma Mendelsohn; Sebastian Mills; Robin Miller; Sheilah Milroy; Susan Mitchell; Barry Molly; Peta Moore; Denise Morris; Hilary Moxon; Colleen Mulvey; Gail Murphy; Peter Nichols; Brian Nugent; Sandra Nugent; Dean O'Brien; Lyn Oliver; Petra ONeil; Ruth Osen; Susan Pajar; Glenda Paradine; Dan Pitson; Michael Pooles; Penny Porter; Judy Preshaw; Cynthia Pretty; Marie Puntigam; Helen Quigley; Margaret Radford; Patricia Reid; Peter Richardson; Astrid R Robinson; Stana Rogac; Carol Roth; Barry Rushton; Kim Sandford; Elizabeth Scarkan; Luisa Scutt; Annette Searle; Catharine Sheehan; Margaret Sheppard; Judy Shayman; Irene Shillington; Dana Sivakavak; Carolin Smith; Anne Smith; Joyce Smith; Victoria Smyth; Lesley Sommervale; Merilyn Sowel; Joanne Spiteri; Judith Stefanek; May Steelberg; Peter Strand; Marsha Swenson; Anne Taylor; Irene Thom; Susan Thomas; Kathryn Ting; Susan Tompkins; Judith Tribe; Judith Twist; Mary Unwin; Ursula Ure; Lynda Vascular; Valerie Vogt; Julie Wallace; June Wangsmann; P Warre; Gail Wrtt; Rita Weberbauer; Maggie Weiley; Peter Whawell; Annie Wicks; Clarene Wilkins; Michelle Wilkinson; Peta Williams; Joanne Wilson; Jennifer A Wood; Lois Woldam; Barbara Worrall; Jill Wu Liderch

**CONTEMPO**

Valerie Marteau, president

Andrew Brown, senior vice president

Julie Flowers, vice president

Tully Holkeby, volunteer coordinator

Lyneleigh McPherson, secretary

Anita Prabhu, treasurer

Cynthia Chia; Julian Edwards; Lynn McColl; Leona Ng; Yaeli Ohana;

Alicia Parby; Olivia Pascoe; Renee Siros; Alana Stepanovics; Holly Vale

**CURATORIAL SUPPORT**

Elizabeth Callahan; Emma Collerton; Ciara Heidenneth; Patricia James; Clementine Abby Walker

**Tertiary internships**

Ekaterina Abramova (University of Sydney) Public Programs; Hannah Bruce (University of Sydney) Curatorial; Ngai-Yee Cheung (Chinese University of Hong Kong) Conservation; Kathryn Crossley (University of Technology, Sydney) Legal; Johanna Marie Elliotersdorfer (University of Melbourne) Conservation; Mary Faith (University of Sydney) Registration; Erika Ferreira (University of Sydney) Curatorial; Elizabeth Geyer (College of Fine Arts, UNSW) Registration; Emma Glyde (University of Sydney) Public Programs; Alison Groves (College of Fine Arts, UNSW) Curatorial/Registration; Shey Jones (Australian Catholic University) Public Programs; Patricia Knapp (University of Sydney) Curatorial; Pauline Perugini (Meadowbank TAFE) Registration; Maria Poulos (University of Sydney) Curatorial; Andrea Rangiah (University of Sydney) Curatorial; Zhiheng Sa (University of NSW) Curatorial; Sabine Scholz (Sophia University, Japan) Conservation; Jim Sheehan (University of Sydney) Business Development; John Sheehy (University of Sydney) Business Development; Nina Stromoytem (University of Sydney) Curatorial; Rodney Swan (College of Fine Arts, UNSW) Curatorial; Alexandra Tait (Davidson College, USA) Curatorial; Tessa Thomas (Queens University, Canada) Conservation; Victoria Tokarowski (University of Sydney) Curatorial/Registration; Luke Zelene (University of Melbourne) Conservation

**AppEnDices 09–10**
Staff, Publications, Presentations and Related Activities

Other than forums, symposia and Art Gallery Society of NSW courses, this listing includes external presentations only. It does not include changeover displays of the permanent collection.

Abbreviations:
AAANZ: Art Association of Australia and New Zealand
ACU: Australian Catholic University
AGNSW: Art Gallery of NSW
AGS: Art Gallery Society of NSW
AGSA: Art Gallery of South Australia
AIICC: Australian Institute for the Conservation of Cultural Material
CA: AGS community ambassadors
CDU: Charles Darwin University
COFA: College of Fine Arts
UTAS: University of Tasmania
UTS: University of Technology, Sydney

Judy Annear (senior curator, photography)
Exh curator: Alfred Steiglitz: the Lake George years, AGNSW, 17 June – 5 Sept 2010
Co-author & editor: Alfred Steiglitz: the Lake George years, AGNSW, 2010

Exh launch: Tira Modotti, USyd, June 2009
Judge: Josephine Ulrick & Win Schubert Photography Award, Gold Coast City Gallery, Apr 2010
Member: Photography Collection Benefactors committee

Richard Beresford (senior curator, European art, pre-1900)
Author: Victorian visions: nineteenth-century art from the John Schaeffer Collection, AGNSW, 2010
Lectures: ‘Questioning the appearance of paintings’ and ‘Questioning the frame’, USyd, Mar 2010
Lecture: ‘Visions of poverty’, AGS, Big Ideas, ABC TV, Apr 2010
Lecture series: ‘Victorian visions’, AGS, Apr–June 2010
Audio tour: Curator insights, AGNSW, 2009
Audio tour: Victorian visions, AGNSW, 2010

Anthony Bond (assistant director, curatorial services; head curator, Western art; curator, international modern and contemporary art)
Exh curator: et al. maintenance of social solidarity, AGNSW, 25 June – 13 Sept 2009
Lecture: ‘The body in art’, Newcastle University, Sept 2009
Lecture: ‘Combining two differently constructed collections’, Institute of Art, UMelb, Mar 2010

Exh launch: sculpture commission, CDU, Nov 2009
Exh launch: Phaptawan Suwannakudt, 4A Gallery, May 2010
Exh launch: Ernesto Neto, Glasshouse Arts, Conference and Entertainment Centre, Port Macquarie, Dec 2010
Exh launch: Arthur Wicks, Wagga Wagga, Dec 2009
Judge: Blackheath Art Society annual prize
External examiner: UNSW, USyd, UTAS, RMIT, CDU
Advisor: Echigo Tsumari Triennial, Japan
Chair: Biennale of Sydney selection panel for artistic director
Chair: sculptural commission selection panel, CDU and Mt Tomah Botanic Gardens
Chair: AAAANZ NSW chapter
Member: COFA MA studies course review panel

Donna Brett (manager, copyright and curatorial research)
Article: ‘The uncanny return: documenting place in post-war German photography’, Photographies, UK, vol 3, no 1, Mar 2010, pp 7–21
Treasurer: AAAANZ
Treasurer: Association Internationale des Critiques d’Art, Australia
Reviewer: Dictionary of Australian Artists Online
Member: Museums Australia, Art Craft Design Special Interest Group
Member: Peloton Gallery, Chippendale committee

Natasha Bullock (curator, contemporary art)
Exh curator: VideoSwell Sydney, AGNSW, 2 Oct – 29 Nov 2009
Co-author & editor: Erased: contemporary Australian drawing, AsiaLink/AGNSW, 2009

Helen Campbell (assistant curator, Australian prints, drawings and watercolours)
Exh curator: Colour, rhythm, design: wood and lino cuts of the 20s and 30s, AGNSW, 13 Mar – 11 July 2010
Author: Colour, rhythm, design: wood and lino cuts of the 20s and 30s, AGNSW, 2010
Lecture: Colour, rhythm, design, AGS, Mar 2010

Leanne Carr (coordinator, 7–12 education programs)
Exh curator: ARTEXPRESS 2010, AGNSW, 18 Feb – 9 May 2010
Lecture: ‘Curating ARTEXPRESS at the AGNSW’, Express Yourself conference, Manly Art Gallery, March 2010
Lecture: ‘Education programs and resources at the AGNSW’, Visual Arts and Design Educators Association conference, June 2010
Judge: Art Speaks: Japanese Comes Alive, Japan Foundation, Sydney, June 2010
Opening address: Yaeli Ohana: Games we play, NG Art Gallery, June 2010

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Christina Sumner, AGNSW, 2 July – 6 Oct 2009
Lecture: ‘Shah Jehan (1592–1666) and the Taj Mahal’, Powerful patrons, Arts of Asia series, AGS, May 2010
Honorary associate: School of Languages and Cultures, USyd
Member: VisAsia Board of Directors
Member: Morrissey Bequest committee, USyd
Member: Vice-Chancellor’s advisory committee, Nicholson Museum, USyd

Denise Mimmocchi (assistant curator, Australian art)
Exh curator: Sydney Long: Pan, AGNSW, 6 June – 30 Aug 2009
Author: Sydney Long: Pan, AGNSW, 2009
Essay: ‘Dreaming before the task of abstraction: Rupert Bunny’s monotypes’ in Of abstraction: Rupert Bunny’s monotypes, AGNSW, 2009

Rupert Bunny: artist
Author: Printmaking in the age of Romanticism, AGNSW, 2009
Lecture: ‘Looking at Old Master prints and drawings’, USyd, Mar 2010

Anne Ryan (curator, Australian prints)
Lecture: ‘Australian printmaking and the AGNSW’, USyd, Apr 2010
Member: Cité International des Arts, Paris residencies selection committee, June 2010

Malgorzata Sawicki (senior conservator, frames)
Coordinator: Wood, Furniture, and Lacquer Working Group, ICOM-CC
Member: organising committee and editing and publishing panel for proceedings and session chair, Multidisciplinary conservation: a holistic view for historic interiors, ICOM-CC joint interim meeting, Rome, Mar 2010

Natalie Seiz (assistant registrar (curatorial), Asian art)
Lecture: ‘Situating dress in Taiwan: the representation of women from the Japanese occupation period to the present’, Decoding dress, Arts of Asia series, AGS, Sept 2009
Lecture: ‘Does contemporary Asian art history exist in the museum?’, Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University, Taiwan, Dec 2009
Lecture: ‘Contemporary Asian art in the AGNSW collection’, National Taiwan University of the Arts, Taiwan, Dec 2009
Paper: ‘Coming home: how “re-entry” shaped the work of contemporary women artists in Taiwan’. In the image of Asia: moving across and between locations, Research School of Humanities and the Arts, ANU conference, Apr 2010

Jacqueline Strecke (curator, special exhibitions)
Member: DAAD (German Academic Exchange Service) alumni steering committee, Sydney

Khanh Trinh (curator, Japanese art)
Exh curator: Hymn to beauty: the art of Utamaro, AGNSW, 13 Feb – 2 May 2010
Co-author & editor: Utamaro: hymn to beauty, AGNSW, 2010
Article: ‘The accidental print collector’, Look, June 2010, pp 18–19
Lecture: ‘Utamaro: art between commerce and censorship’, Art of Utamaro symposium, AGNSW, Feb 2010
Lecture: ‘Ashikaga Yoshimasa and the Silver Pavilion: the creation of the soul of Japan’, Powerful patrons, Arts of Asia series, AGS, Apr 2010
Paper: Revisiting Edō’s wonderlands: garden paintings (teienka) as visual records of Edō damyo gardens, Asian Studies Conference Japan, Tokyo, June 2010

Analiese Treacy (conservator, works on paper)

Wayne Tunnicliffe (senior curator, contemporary art)
Exh curator: Nicholas Mangan:
*Between a rock and a hard place*,
AGNSW, 25 June – 13 Sept 2009


Talk: Maitland Regional Gallery, Oct 2009

Speech: Contemporary Collection Benefactors, Nov 2009

Presentation: ‘*La vida del arte: art and life in South America*’, AGS, June 2010

Launch: Peter Hennessey, *Global Switch* commission, Dec 2009

Judge: Redlands Westpac Art Prize, Mosman Art Gallery, Nov 2009

Member: Contemporary Collection Benefactors committee

**Sheona White** (senior coordinator, public and tertiary programs and *Art After Hours*)

Consultant curator: Pallingiang saltwater 2009, Wollongong City Gallery, Dec 2009


Member: higher education accreditation committee, NSW Department of Education

**Natalie Wilson** (assistant curator, Australian art)


Author: *Tackling The Field*, AGNSW, 2009


Judge: Salon des Refusés, SH Ervin Gallery, Mar 2010

Member: SH Ervin Gallery art advisory committee
CUSTOMER RESPONSE

In accordance with our pledge of service, visitors to the Gallery are invited to leave praise, criticisms and suggestions in a visitors book. The Gallery’s Executive regularly review this book for response and further action, where appropriate. The Gallery attracted more than 1.28 million visitors to our Domain and Brett Whiteley Studio sites in 2009–10. Over that period, 462 comments were recorded, which were split 40% praise (184 comments) to 60% complaints (278 comments).

Once again this year the majority of positive remarks were directed toward the volunteer guides, who provide free daily tours of the permanent collection displays and temporary exhibitions. The breadth and quality of the education and public programs were also praised, as were the film program screenings.

The majority of complaints reflected the highly active nature of the Gallery’s business and the limitations of operating in a heritage building. While all complaints are taken seriously and given due consideration, relative to overall visitor numbers, the level of complaints recorded remains very low, reflecting a high level of overall visitor enjoyment and satisfaction with their experiences at the Gallery.

Areas of major concern by visitors during 2009–10 were:

Comments and requests regarding art on display

By far, the bulk of comments recorded related to the art on display or specific artworks from the Gallery's website and are also available as free downloads of the iPod equipment. These tours are trained to assist visitors with the use of the iPod equipment. These tours are also available as free downloads from the Gallery’s website and are compatible with many brands of mobile devices.

Guided tours

Although comments regarding guided tours were extremely positive overall, with most patrons feeling that the guides provide a generous and informative service, there were a small number of complaints regarding the congestion caused by guided tours inside an exhibition display space. The frequency of guided tours has now been reduced in exhibitions where congestion is considered to be a potential problem.

iPods

Some patrons noted that they found the iPod self-guided tours difficult to use because of the small screen and font size that is standard on the device. The Gallery’s information desk staff are trained to assist visitors with the use of the iPod equipment. These tours are also available as free downloads from the Gallery’s website and are compatible with many brands of mobile devices.

Mobility-impaired access

There were a number of complaints regarding the ability for people with mobility issues, wheelchairs and prams to access the building via the front door.

Mobile devices

Provide for people whose mobility is impaired is via the rear of the building, which was extensively upgraded as part of the overall loading dock upgrade. A new accessible path was constructed beside the existing driveway and new signage was placed at the beginning of the driveway to assist with directions.

In 2010-11, the NSW government will provide $1.17 million for an access ramp at the front of the building. Construction of the ramp is scheduled to commence in April 2011.

Seating

There were requests for extra seating in the gallery spaces. New seating has been installed in the Grand Courts. A request for seating with a higher base, from which it is easier for elderly or mobility-impaired visitors to rise, has been referred to the Gallery’s Executive for consideration.

Ticketing

After the introduction of the new ticketing system in the last financial year, audiences have become familiar with the procedures and there were far fewer complaints recorded. The bulk of complaints received centred on having only one ticket queue for all paying exhibitions, and no separate Art Gallery Society of NSW members queue. All visitors have the option to purchase their tickets online and avoid queuing at all, and this option will be more widely promoted. Additionally, a separate members queue for tickets is currently planned for implementation by the end of 2010.

COMPLIANCE REPORTING

Credit card usage

The Gallery’s director certifies that credit card usage in the Gallery has been conducted in accordance with relevant Premier’s Memorandums and NSW Treasury Directions.

Engagement and use of consultants

There were four consultancies in 2009–10, costing a total of $36,600. No single consultancy was valued at greater than $30,000. One of the consultancies was engaged in the human resources category with other consultancies engaged in marketing, IT and strategic planning categories.

Legal change

No changes were made to the Art Gallery of New South Wales Act 1980 during the reporting period and there were no significant judicial decisions affecting the Gallery or visitors to the Gallery.

Major assets

The Gallery’s major assets, as at 30 June 2010, are its artwork collection, valued at $825 million, the perimeter land and building in the Domain, valued at $169.1 million and the newly constructed Lilyfield collection storage facility, brought to account for the first time in this financial year at a valued at $17.1 million.

Summary of land holdings

The following is a listing of land owned by the Art Gallery of NSW as at 30 June 2010: Art Gallery of New South Wales Art Gallery Road The Domain Sydney NSW 2000
Land disposal
The Gallery did not acquire or dispose of any land in 2009–10.

Heritage management
The Gallery’s museum building located in the Domain Parklands of Sydney’s CBD is listed on the NSW government’s heritage register. A conservation plan has been developed to assist in the management and maintenance of the building. The building is maintained to serviceable standards via an annual capital grant of $2.37 million from the NSW government. The collection assets and works of art on loan to the Gallery are maintained to international museum standards.

Privacy management
During 2009–10 there were no internal reviews conducted by or on behalf of the Gallery under Part 5 of the Privacy and Personal Information Protection Act 1988 (PPIP Act).

Freedom of information procedures
Application for access to Gallery documents under the Freedom of Information Act 1989 should be accompanied by a $30 application fee and directed in writing to:
Human Resources Manager (FOI Coordinator)
Art Gallery of New South Wales
Art Gallery Road
The Domain
Sydney NSW 2000

2009–10 annual report production
The total external costs incurred in the production of the Gallery’s 2009–10 annual report are approximately $30,000 (this includes design, text editing, print management and print production). The report, printed in hard copy on recycled paper, is provided free to key stakeholders and other interested parties. It is also available as free downloadable PDF files, divided into three key segments (main text, appendices, financial statements), in the About Us section of the Gallery’s website (www.artgallery.nsw.gov.au/aboutus).

Summary of senior officer positions as at 30 June 2010

<table>
<thead>
<tr>
<th>Position level</th>
<th>No of senior positions</th>
<th>Positions held by women</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008–09</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Senior executive service 4</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Senior executive service 3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Senior officer 3</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Senior officer 1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>2009–10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Senior executive service 4</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Senior executive service 3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Senior officer 3</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Senior officer 1</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Major capital works

<table>
<thead>
<tr>
<th>Capital works project</th>
<th>Costs 2009–10 ($’000)</th>
<th>Completion date</th>
<th>Overruns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artworks purchased</td>
<td>10 649</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Building works</td>
<td>18 663</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Plant &amp; equipment replacement</td>
<td>372</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Total</td>
<td>29 684</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Payment performance

Aged creditor analysis at the end of each quarter 2009–10

<table>
<thead>
<tr>
<th>Quarter ended</th>
<th>Current (ie within due date)</th>
<th>Less than 30 days overdue</th>
<th>Less than 60 days overdue</th>
<th>Less than 90 days overdue</th>
<th>More than 90 days overdue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept 2009</td>
<td>275 362</td>
<td>24 676</td>
<td>–23</td>
<td>–2 267</td>
<td>–8 292</td>
</tr>
<tr>
<td>Dec 2009</td>
<td>491 391</td>
<td>12 688</td>
<td>1 156</td>
<td>–241</td>
<td>–10 040</td>
</tr>
<tr>
<td>Mar 2010</td>
<td>5 944 203</td>
<td>16 618</td>
<td>586</td>
<td>–2 258</td>
<td>16 593</td>
</tr>
<tr>
<td>June 2010</td>
<td>1 857 491</td>
<td>13 464</td>
<td>702</td>
<td>2 624</td>
<td>–14 233</td>
</tr>
</tbody>
</table>

Accounts paid on time each quarter 2009–10

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Target</th>
<th>Actual</th>
<th>Amount</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td>%</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Sept 2009</td>
<td>90.00</td>
<td>100.00</td>
<td>14 204 863</td>
<td>14 204 863</td>
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<tr>
<td>Dec 2009</td>
<td>90.00</td>
<td>100.00</td>
<td>19 624 666</td>
<td>19 624 666</td>
</tr>
<tr>
<td>Mar 2010</td>
<td>90.00</td>
<td>99.70</td>
<td>5 548 476</td>
<td>5 565 233</td>
</tr>
<tr>
<td>June 2010</td>
<td>90.00</td>
<td>99.95</td>
<td>11 772 040</td>
<td>11 781 072</td>
</tr>
<tr>
<td>Total</td>
<td>90.00</td>
<td>99.85</td>
<td>51 150 045</td>
<td>51 175 834</td>
</tr>
</tbody>
</table>
Documents held by the Gallery: Art Gallery of New South Wales Act 1980; accounts manual; administrative policies and procedures; agendas and minutes of meetings; collection management policies and procedures; annual reports; EED annual reports; film and photography policy; corporate plan 2010–15; financial reports; and human resources policies and procedures.

Documents available for purchase: The Gallery publishes a range of catalogues and art books (see the appendix: AGNSW publications for sale). Publication prices are regularly reviewed by the Gallery Shop. Selected items are available from our main website (www.artgallery.nsw.gov.au/shop).

Details of freedom of information (FOI) requests received by the Gallery:

<table>
<thead>
<tr>
<th>FOI requests</th>
<th>2009–10</th>
<th>2008–09</th>
</tr>
</thead>
<tbody>
<tr>
<td>New applications</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Completed</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Total processed</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Unfinished (carried forward)</td>
<td>nil</td>
<td></td>
</tr>
<tr>
<td>Results of FOI request</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Granted in full</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Completed</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Request details – nil</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fees received</td>
<td>$0</td>
<td>$60</td>
</tr>
<tr>
<td>Days to process</td>
<td>0–21 days</td>
<td>2</td>
</tr>
<tr>
<td>Processing time</td>
<td>0–10 hours</td>
<td>0</td>
</tr>
<tr>
<td>Review of appeals – nil</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basis of internal review</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

EEO statistics

Parliamentary annual report tables

A. Trends in the representation of EEO groups

<table>
<thead>
<tr>
<th>EEO group</th>
<th>Benchmark or target</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>50%</td>
<td>53%</td>
<td>53%</td>
<td>53%</td>
<td>53%</td>
</tr>
<tr>
<td>Aboriginal and Torres Strait Islander people</td>
<td>2.6%</td>
<td>2.2%</td>
<td>1.7%</td>
<td>2.1%</td>
<td>2.1%</td>
</tr>
<tr>
<td>People whose first language was not English</td>
<td>19%</td>
<td>19%</td>
<td>24%</td>
<td>24%</td>
<td>16%</td>
</tr>
<tr>
<td>People with a disability</td>
<td>12%</td>
<td>3%</td>
<td>2%</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>People with a disability requiring work-related adjustment</td>
<td>7%</td>
<td>0.4%</td>
<td>0.4%</td>
<td>0.4%</td>
<td>0.4%</td>
</tr>
</tbody>
</table>

B. Trends in the distribution of EEO groups

<table>
<thead>
<tr>
<th>EEO group</th>
<th>Benchmark or target</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>100</td>
<td>117</td>
<td>100</td>
<td>116</td>
<td>108</td>
</tr>
<tr>
<td>Aboriginal and Torres Strait Islander people</td>
<td>100</td>
<td>na</td>
<td>na</td>
<td>na</td>
<td>na</td>
</tr>
<tr>
<td>People whose first language was not English</td>
<td>100</td>
<td>90</td>
<td>98</td>
<td>89</td>
<td>88</td>
</tr>
<tr>
<td>People with a disability</td>
<td>100</td>
<td>114</td>
<td>na</td>
<td>na</td>
<td>na</td>
</tr>
<tr>
<td>People with a disability requiring work-related adjustment</td>
<td>100</td>
<td>na</td>
<td>na</td>
<td>na</td>
<td>na</td>
</tr>
</tbody>
</table>

Notes:
1. Employee numbers are as at 30 June.
2. Excludes casual employees.
3. A Distribution Index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other employees. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other employees. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels. The Distribution Index is automatically calculated by the software provided by NSW Premier and Cabinet.
4. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.